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ASIATIC SOCIETY OF BENGAL.

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VOL. LI.

PART I. (HISTORY, ANTIQUITIES, &c.)

(Nos. I to IV.—1882: with 16 Plates.)

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“It will flourish, if naturalists, chemists, antiquaries, philologers, and men of science in different parts of *Asia*, will commit their observations to writing, and send them to the Asiatic Society at Calcutta. It will languish, if such communications shall be long intermitted; and it will die away, if they shall entirely cease.” SIR WM. JONES.

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CONTENTS

OF

JOURNAL, ASIATIC SOCIETY OF BENGAL, VOL. LI, PART I.

FOR 1882.

No. I.

Page

Contributions on the Religion, History, &c., of Tibet.—By BABU SARAT CHANDRA DÁS, Deputy Inspector of Schools, Darjiling,—	
IV.—Rise and Progress of Buddhism in Tibet,	1
V.—The Lives of the Panchhen—RinPochhes, or Taśi Lamas, (with 14 Plates).....	15
Part I. The Indian Incarnations,	15
Part II. The six Tibetan Incarnations,	18
VI.—Life and Legend of Tsoñ Khapa (Lo-ssañ-Tagpa), the great Buddhist Reformer of Tibet,	53
VII.—Rise and Progress of Buddhism in Mongolia (Hor).	58
Memoir of the author of Tabaqát-i-Násirí.—By MAJOR G. H. RAVERTY, Bombay Army (retired),	76

No. II.

Contributions on the Religion, History, &c., of Tibet.—By BABU SARAT CHANDRA DÁS, Deputy Inspector of Schools, Darjiling—	
VIII.—Rise and Progress of Jiñ or Buddhism in China, ...	87
IX.—Ancient China, its Sacred Literature, Philosophy and Religion as known to the Tibetans,	99
X.—Life and Legend of Nágárjuna,	115
XI.—Detached Notices of the different Buddhist Schools of Tibet.	121
Manbodh's Haribans.—By G. A. GRIERSON, C. S. Part I. Text.	129

Nos. III & IV.

Some Hindú Folksongs from the Panjáb.—By LIEUT. R. C. TEMPLE, B. S. C., F. R. G. S., M. R. A. S.,	151
Notes on some earthen Pots found in the alluvium at Maheśvara (Mahesar).—By P. N. BOSE, B. S. C., F. G. S., Geological Survey of India. (With two Plates),	226

LIST OF PLATES

IN

JOURNAL, ASIATIC SOCIETY OF BENGAL, PART I,

FOR 1882.

-
- Pl. I—XIII*a*, (pp. 15*ff.*). Pictures of Taśi Lamas.
Pl. XIV, XV, (pp. 226*ff.*). Earthen Pots found at Mahesar.
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JOURNAL

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Part I.—HISTORY, LITERATURE, &c.

No. I.—1882.

Contributions on the Religion, History &c. of Tibet.—By BABOO SARAT
CHANDRA DÁS, *Deputy Inspector of Schools, Darjiling.*

(Continued from Vol. L, p. 251.)

IV.—RISE AND PROGRESS OF BUDDHISM IN TIBET.¹

CHAPTER I.

Hail to that all-yielding gem, the prince of power, the holy religion of Buddha that came from the precious country of Áryávarta! By the kindness and generous acts of pious princes, learned Pandits and Lochavas,² it was brought to this snow-girt country of Tibet. Let its brightness enlighten all hearts and the copious shower of its blessings and usefulness ever excite wonder! Be it adored, being placed on the top of the banner of faith!

The Buddhism of Tibet is divided into two main periods:

1. Ña-dar or Earlier Buddhism.
2. Chhyi-dar or Later Buddhism.

1. EARLIER BUDDHISM.

During the reigns of twenty six generations of kings, counted from Ña-thi-tsanpo the first of the Tibetan kings to Namri-sroñ-tsan, Buddhism was unknown in Tibet. During the reign of Lha-tho-thori-ñan-shal, who was well known as an incarnation of Samanta Bhadra, there fell on the top of

¹ A literal translation of the 1st part of the 2nd book of Dub-thah selkyi Mólón. See Vol. L, p. 187, note 1.

² Tibetan scholars who were versed in the Sanskrit language were called Lochhava or Lochava.

the king's palace, from heaven, several volumes called Pañ-Koñ-Chhyag-gya.³ The meanings of their contents being unknown, they were adored under the name of "Ñan-po-sañ-wa." This was the nucleus of Buddhism in Tibet. The king learned in a vision that their contents should be known in the fifth generation. Accordingly, during the reign of Sroñ-tsan-gampo⁴ the reputed incarnation of Chenréssig,⁵ the minister Thon-mi-Sambhoṭa visited India to study the various sciences and Buddhism. He became well versed in the classical sciences of the Indians. After his return to Tibet, he framed the Wuchan,⁶ or "characters provided with heads," of the Tibetans after the model of the Nágari, and the Wumé⁷ characters after the *Wurtu*⁸ letters, and thereby founded the alphabetic system of the Tibetans. Sroñ-tsan-gampo brought the image of Akshobhya⁹ from Nepál and that of S'ákya Muni from China, which were the first Buddhist images in Tibet. In order to accommodate these upholders of Tibet, he erected the great Temple called Rasa-thul-nañ-kitsug-lakhañ.¹⁰ He engaged Thon-mi Sambhoṭa and his colleagues to translate Sanskrit Buddhist works into Tibetan, writing them in the newly formed alphabet. Sañgye-phalpo-chhe¹¹ and other books were the first translations which formed the germ of Tibetan Buddhism.

During the reign of Thi-sroñ-de-tsan¹² who was celebrated as an emanation of Manju-Ghosha,¹³ the great sage S'ánta Rakshita and Pandit Padma Sambhava and several other Indian Buddhists and philosophers were invited to Tibet.¹⁴ Among the first seven monks, Vairochana¹⁵ was the chief. Originating from them, the ancient Tibetan Clergy of the "orange raiment" began to multiply. Then, there sprung up a host of Lochavas—those versed in two or more languages—among whom were Lui-wañpo,¹⁶ Sagor Vairochana,¹⁷

³ *dPañ-skóñ-phyag brgya.*

⁴ *Sroñ-btsan-sGampo.*

⁵ That is, the Bodhisattva Avalokiteśvara.

⁶ Also called Go-chan (*dVu-chan*) or characters provided with *mátras* or heads.

⁷ Written *dVu-méd* and pronounced as Wumé, a kind of letters which have no *mátras* or heads.

⁸ *Wartu* is probably the language of the people of Kafirstan and Bactria.

⁹ One of the Panchajáti Buddhas.

¹⁰ *Rasa-kphrul-snañ-gi-gtsug-lag-khañ.* From that date his capital was founded by the name Lhasa or the "land of God." Sanskrit Kutágára is the same as Tibetan Tsug-la-khañ. See Vol. L, p. 221, note 33.

¹¹ *Sañs-rgyas-phalpo-chhe.*

¹² *Khri-sroñ-lde-btsan.*

¹³ The God of Learning and Wisdom.

¹⁴ Under them the first Tibetan Clergy was formed.

¹⁵ Also written Vairotsana.

¹⁶ *bKhon-klu hi-dVañ-po.*

¹⁷ *Sa-gor-Vairo-tsana.*

Rinchhen-chhog,¹⁸ Yeśe Wañpo,¹⁹ Kachog shañ,²⁰ &c., who translated the Sútras, Tantras and meditative sciences from Sanskrit into the Tibetan language. S'ánta Rakshita undertook the charge of explaining to his pupils the sacred literature, from the Dulva (Vinaya) to the Mádhyamika philosophy. Padma Sambhava and his colleagues taught the Tantras to a few intelligent pupils, which enabled a few pious persons to obtain sainthood. Then a Chinese sage named Hwashañ-Maháyána came to Tibet to preach a strange form of sophistry. He held that the pursuit of *evil* as well as of *good* binds men equally to a course of recurring existence, and therefore affords no means of emancipation. In illustration of this theory he observed—"your condition remains all the same whether you are bound by an iron or a golden chain; you are not liberated". Wherefore if the mind can be purged of all thoughts, deliverance from recurring existence is secured. The doctrine which he thus promulgated was accepted by all Tibet; and for a time the Darśana and doctrines of the former Indian Pandits such as S'ánta Rakshita were displaced. For he vanquished all in disputation by his powerful logic. The followers of S'ánta Rakshita and other Indian philosophers diminished in number. In order to refute the philosophy of Hwashañ, king Thi-sroñ-de-tsan invited Kamalaśíla, one of the most learned Indian sages of that age. Hwashañ was defeated in disputation, and his fallacies were exposed by Kamalaśíla who wrote three series of books on meditative science and thus re-established the Indian school, its ritual and philosophy.

During the reign of Ralpachan, Pandit Jina Mitra and many other learned sages were invited, who, having translated many Buddhist works into the vernacular language, arranged them so as to be accessible to the general reader. Both S'ánta Rakshita, and Kamala S'íla belonged to the Svatantra-mádhyamika school. Thi-sroñ-de-tsan who was a devout follower of S'ánta Rakshita, prohibited his subjects by royal proclamation from following Hwashañ's theories under penalty of death. He commanded all to follow the Mádhyamika school. Although certain Indian Pandits of the Yogáchárya school had visited Tibet, yet they failed to displace the anciently propagated Svatantra school, which prevailed in Tibet till the accession of Lañdarma to the monarchy of Tibet, when the last vestige of Buddhism disappeared from Tibet. The Buddhists of the earlier period or Ña-dar followed S'ánta Rakshita and Kamala S'íla, *i. e.*, the Mádhyamika Svatantra.

2. LATER BUDDHISM.

At the time when Lañdarma was actively prosecuting the destruction of Buddhism in Tibet, three saintly recluses from Pal-chhen-chhu-vo-ri

¹⁸ Achárya Rin-chhen-mChhog.

¹⁹ Yeśes-dVañ-po.

²⁰ Ka-Chog-shañ.

fled towards the Amdo country, where they became pupils of the abbot Lama Gón-pa-rab-sal.²¹ They were followed by ten other Tibetans headed by Lume-tshul-thim who took the vows of monkhood and were admitted as pupils of the same High priest. After the death of Lañdarma, they all returned to Tibet to their respective monasteries and estates, and increased the number of monks. Thus from the country of Amdo the dying flame of Buddhism was rekindled. Henceforth, Buddhism commenced to spread again, and all quarters of U' and Tsañ were refilled with many classes of congregated Lamas, who actively engaged in the teaching of Buddhism. For this result the inhabitants of the snowy country (Himavat) are indebted to the two Amdo Lamas Gón-pa-rab-sal and Lume-tshul-thim. During the reign of Lha-Lama, Yeśe-ḥod the celebrated Lochava-Rinchhen-Ssañpo visited India to study the sacred literature and philosophy of the Indian Buddhists. After acquiring great proficiency in those subjects he returned to Tibet and translated many Sútra and Tantra works. He thus established himself as a great teacher of Buddhism.

(Revival of Buddhism by the Lamas of upper Tibet and Ladak called sTod-Latak.)

A goatherd named Kargyal, under inspiration from a certain Nága of the same name, preached a strange religion (a form of Bonism) which was inimical to Buddhism. Rinchhen Ssañpo overcame him, and also suppressed some of the Tántriks who were in the habit of abusing the Tántrik ritual by committing obscenities under the garb of religion. Thus by purifying the sacred religion, he gained the sincere love and confidence of the dwellers on the snowy mountains. Lochava Shon-nu-pal of Gos remarked that it was owing to the exertions of this great scholar that pure Tántrikism became more diffused in the later than in the earlier period. Towards the end of his life he betook himself to asceticism and, having attained to saintliness, he entered the abodes of the gods. This great Lochava belonged to the Prasanga Mádhyamika school.

The same prince Lha-Lama invited Pandit Dharma Pála with three of his principal disciples named Siddhapála, Guṇapála, and Prajñá Pála, from the eastern quarter of India. From these, Gyal-wai-śerab of Shañ Shuñ took the vows of monkhood and afterwards went to Palpa in Nepál to learn Vinaya and philosophy from the Hínayána sage named Pretaka. His spiritual descendants, named Paljor-śerab Chyañ-chhub-señgé &c., were known by the name of Tod-dulva or the up-country followers of the Vinaya.

During the reign of king Lhade the illustrious Kashmirian Pandit S'ákya S'ri was invited, who by translating many of the Sútras and S'ástras greatly promoted the diffusion of Buddhism. The ritual vow intro-

²¹ Gón-pa-rab-gSal.

duced by him was called Panchhen Domgyun. In the same manner that introduced by Lachhen of Amdo was called Lachhen Domgyun. By persecution the enemies of Buddhism had only succeeded in putting down the external observances and ritual of the clergy, while the real Dharma and moral discipline continued to be secretly practised under adverse circumstances. The basis of Buddha Dharma being Vinaya or moral discipline, the system of Dom-gyun is only necessary as an external observance.

3. GROWTH OF VARIOUS DOGMATIC SCHOOLS.

Thus by the mercy of the victor (Jina) and his spiritual sons (Bodhisatvas), by the kindness of Dharma Rájas and Paṇḍitas and Lochavas, and by the moral merits of the people in the Himavat country, the Buddhist religion progressed more and more, so as to branch out into numerous different sects as the result of its extraordinary growth. These, like the eighteen divisions of the Vaibhášhika school of ancient India, were designated after the names of their respective teachers and places of origin. Some of the Tibetan Lamas who had derived their religious knowledge from Indian Pandits, feeling great veneration for the theories themselves, named their respective sects after them. They did not follow the Indian patriarchs in their nomenclature, for all the Indian Buddhist schools were designated after the general sense of their philosophies. For instance: the Sakya-pa, Jonañ-pa, Shañ-pa and Diguñ-pa sects of Tibet were designated after the names of the localities where they were taught and originated: the Karmapa and Bulúg-pa sects, after the names of their respective teachers: the Kaḥdampa, Dsóg-chhen-pa, Chhyag-chhen-pa, and Shi-chye-pa sects after their respective rituals or external *Kriyá*.

All the various Buddhist sects of Tibet are classed under two schools:

- (1) The Ancient school.
- (2) The Gelug-pa or Reformed school.

The ancient school includes seven sects, *viz.*, Ñiñ-ma-pa, Kaḥdampa, Kaḥ-gyu-pa, Shi-chye-pa, Sakyapa, Jonañpa and Ñi-tshc-pa.²²

In the ancient school there are two general divisions. The earlier Ñiñma-pa and the later Ñiñmapa called Sarmapa. It has been asserted by Tibetan historians and philosophers that the difference between the earlier Ñiñmapa and the Sarmapa exists in the Tantras. In the Sútras there is no doctrinal difference. In the earlier and later periods of Buddhism there were certain dogmatic differences in the Sútras, which justified the distinction. All the Tantras that were translated into Tibetan prior to Pandit Smṛiti's advent, are designated by the name of

²² (1) ñÑiñ-ma-pa, (2) bKaḥ-gdams-pa, (3) bKaḥ-brGyud-pa, (4) Shi-byea-pa, (5) Sa-skyapa, (6) Jonañ-pa, (7) Ñi-tshe-pa.

Saṅ-nag Nīnma,²³ and those that were translated by Rinchen-Ssaṅ-po and other later writers are known by the name of Saṅ-nag-Sarma.²⁴ But although this distinction of Nīnma and Sarma Tantras is recognized by many authors, yet there exist some irregularities in the application of the terms. For instance the Manjuśrī-mūla Tantras which were translated during the reign of king Thi-sroṅ are also accepted as Sarma Tantras. In the face of such irregularities Rinchen Ssaṅpo has been universally admitted as the founder of the Sarma Tantras. Dogmi Gos and Marpa Lochava are credited as Sarma teachers. The first revival of Buddhism after the death of Laṅdarma, known as the Later period, commenced with Loton-dorje Waṅ chhyug when Thi-Tashi-tseg-pa, son of Pal-khor-tsan, ruled the kingdom of Rulag. His three sons Pal-de, Hod-de, and Kyi-de requested Loton to send two learned Lamas who could revive the Buddhist religion in Tibet. Accordingly S'ákya Shon-nu and Yeśe-tsondu were sent, who re-established the clerical congregation in Tibet. Again that great sage, in consultation with those princes, sent Dogmi and Tag-Lochava to India to study Dulva, S'er-chhyin²⁵ and Tantras which are respectively the basis, essence and pith of Buddhism. Tag Lochava, having devoted his time chiefly to pilgrimage, failed to become a learned teacher, but Dogmi succeeded in his mission and became a great scholar of Buddhism. He introduced the system of Tantras called Mátri Tantras and thereby diffused the teaching of Buddhism. Lochava Rinchen-Ssaṅpo elucidated Prajñá, Páramitá, Mátri and Pítri Tantras and above all made the Yoga Tantras accessible to the Tibetans. Gos had introduced the Samája Guhya and spread the system of Nágárjuna. The great Tantrik sage Marpa taught the Guhya Samája according to Pítri Tantras, the ritual of Mahámáyá according to Mátri Tantras, the ritual of Vajraharsa and Sambhara. By imparting instructions in several kinds of mysticism, he filled Tibet with learned men. These great Lochavas having charged themselves with these works, Tantrik Buddhism opened a new era in the religious history of Tibet, known as the Sarma system of the later period or Sarmatanpa or Gyu, the same as Navya Tantra.

CHAPTER II.

RISE AND PROGRESS OF NĪNMAPA SCHOOL.

In the beginning king Sroṅ-tsan-gampo, himself a professor of Buddhism, taught his people the series of scriptures known as "Kyerim" and "Dsog-rim" delivered by Chenressig. All Tibet paid homage and prayed to that merciful Bodhisatva for protection. Sroṅ-tsan, in whom was an emanation of Chenressig's spirit, first taught the six mystic syllable-

²³ gSaṅ-sNag-rNīn-ma.

²⁴ gSaṅ-sNag-gSarma.

²⁵ Prajñá-páramitá.

bles, “Om-mani-padme-hum,” and their significations and recital. He invited the Indian teacher Kusara, S’ankara Bráhmana, the Nepalese Pandit S’ilamanju and others who, having translated many Tantras, first taught the Tibetans the first principles of Buddhism. The accounts of the first introduction of Buddhism and a few Tantric works were discovered within a stone pillar called Ka-khol-ma, in which Sroñ-tsan-gampo had hid them for the use and benefit of posterity.

In the fifth generation from Sroñ-tsan the illustrious king Thi-sroñ invited the great Indian Pandit S’ánta Rakshita who introduced the observance of the “ten virtues”²⁶ and Dharma which teaches the real state of the eighteen physical and corporal regions with the eight prohibitions²⁷ such as killing, the taking of what is not given, the commission of foul actions, lying, drinking, dancing and singing, and sitting on lofty seats. When the mighty local gods and genii²⁸ who delight in sin found that men were prone to virtue, they became enraged, and one of the most wrathful among them named Ñen²⁹-chhen-thañ hurled a thunderbolt on the Marpori³⁰ hill. Another frightful demi-god named Yar-lha-shanpo cast down the palace of Phañ-thañ of Yarluñ. The twelve female spirits called “Tanma” spread plagues and murrain all over the country. Under such circumstances thinking it urgently necessary, first of all to overcome these evil spirits and goblins, to ensure the safety of Buddhism, S’ánta Rakshita requested the king to invite Padma Sambhava the great Tántrik

- ²⁶ (1.) Not to commit murder.
 (2.) „ theft.
 (3.) „ adultery.
 (4.) Not to utter lies.
 (5.) Not to speak evil nor utter abusive language.
 (6.) Not to talk nonsense.
 (7.) Not to slander.
 (8.) Not to be covetous.
 (9.) Not to think on injury.
 (10.) Not to be averse to truth.

- ²⁷ (1.) Dorje-Khadoma.
 (2.) Dorje-Yama-choñ.
 (3.) Dorje-Kuntu-Ssañ-mo.
 (4.) Dorje-Kik-je-tsono.
 (5.) Dorje-Âka netra.
 (6.) Dorje-Pal-yum.
 (7.) Dorje-Luma (Náginí.)
 (8.) Dorje Dagyalma.
- } Demons.
 } Yakshinís.

The first four are demons and the last four are Yakshinís. Dorje-means Vajra.

²⁸ These were probably the Bon-gods.

²⁹ Bon-Demigod.

³⁰ The Hill on which Potálá now stands.

of Uddayana. Accordingly the king sent messengers to India to invite that illustrious sage. By his gift of foreknowledge knowing what was required of him, Padma Sambhava had already started for Tibet. The messengers met him on the way. He obliged all the evil and wicked genii and demons to bind themselves under solemn oaths not to work evil nor stand in the way of the pious. Sitting on a cross made of two Dorje,³¹ placed on a clear space, he purified a spot on which he built the great Vihára of *Ssan-yad Migyur-Lhun-gyi-dubpai-tsugla-khañ* or the shrine of the unchanging, self-grown working. The king together with twenty six of his saintly subjects, by sitting in three kinds of *yoga*, became possessed of wonderful learning and obtained saintly power, perfection, and, finally, emancipation.

The names and the exploits of the twenty six Tibetan Buddhists who obtained sainthood and worked with the king are the following :

- (1.) Nam-kha-niñ-po could mount the rays of the sun.
- (2.) Sañgye-yeśe could drive iron bolts into hard rocks.
- (3.) Gyalwa-chhog-yañ, by transforming his head into that of a horse, neighed three times.
- (4.) Kharchhen Chhogyal brought the slain to life.
- (5.) Pal-ki-yeśe turned three sylvan goddesses into his slaves.
- (6.) Pal-ki-Señge made slaves of demons, nymphs, and genii.
- (7.) Vairochana obtained the five divine eyes of knowledge.
- (8.) Ñaḥ-dag-gyalpo obtained Samádhi.
- (9.) Yu-drúñ-Ñiñ-po acquired divine discrimination.
- (10.) Jñána-kumâra performed miracles.
- (11.) Dorje-Duñ-Jem travelled invisibly like the wind.
- (12.) Yeśe-Ñañ went over to the fairy world travelling through the void space.
- (13.) Sogpu-Lhapal (a Mongol) could catch ferocious wild beasts.
- (14.) Na-nam-yeśe could soar in the sky like a bird.
- (15.) Pal-ki-Wañ-chhyug could kill his enemies by the flourish of his fists.
- (16.) Den-ma-tse-Wañ obtained unfailing memory.
- (17.) Ka-Wa-pal-tseg could tell the hearts of other men.
- (18.) Shu-bu-pal-señ could make water run upwards.
- (19.) Khe-ḥu-chhug-lo could catch a flying bird.
- (20.) Gyal-Wai-Lodoi raised the ghost of the dead and turned the corpse into solid gold.
- (21.) Tenpai-namkha tamed wild yaks of the northern desert.
- (22.) Ḥodan-Wañ-Chhyug dived in water like fish.
- (23.) Ma-thog rin Chhen could crush adamant into powder and eat it as meal.

³¹ Vajra.

(24.) Pal-ki Dorje passed through mountains and rocks.

(25.) Lañdod Kon-Chhog could handle thunderbolts and drive them away.

(26.) Gyal-Wai-chhañ-chhub could sit cross-legged on empty space.

There also arrived many Indian Pandits among whom Dharma Kírti, Vimala-mitra, Buddha Guhya, S'ánti Garbha and others were eminent, Dharma Kírti introduced the Tántrik ritual of Vajra-dhátu-yoga. Vimala-mitra and others taught mysticism based on Buddhist Tantrikism to their trusted pupils. They did not teach the principal works on differential and atomic philosophy, and metaphysics generally, to any but one or two of their favourite pupils. Tantrik principles being very subtle, intricate and holy, their diffusion was very limited.

The translation of some scriptural treatises such as Kun-chye 'Gyalpo Do-goñ-du, eight series of Gyu-thul, and Dupaido, Vyákarana and Upadeśa were executed by Vairochana, Ma-Ñañ-Nub and other translators after Tantrik interpretation. Padma Sambhava concealed many profound religious treatises underneath rocks, mountains and beds of lakes, for the use of future generations, and afterwards retired towards the south-western quarter called Ña-yab-liñ or the land of genii. From this it will appear that during the reign of Sroñ-tsan-gampo the Tantrik Ñiñ-mapa made only a beginning, but in 'Thi-sroñ's time spread widely over the country. Padma Sambhava was its greatest teacher, and other teachers were his pupils and followers. Numerous biographies of him are extant, all of which give different accounts of his life. Though the biography of this great teacher is worthy of being treated at large, yet, as numerous historians give different accounts of his life, I refrain from writing about him. Some of the ancient writers state that he resided but for a few months in Tibet, during which time, by the power of his divine knowledge and purity, he subdued the demons and evil spirits of Tibet and founded the monastery of Samyé (Ssan-yad³²). After the departure of Padma Sambhava a certain Bráhmaṇa impostor having dressed himself in *Urgyan-Sahorma*³³ fashion, came to Tibet to pass for that great teacher and spread the different divergent Ñiñ-mapa theories. This assertion has been rejected by many of the best writers of Tibet who suppose it to be simply a fabrication to scandalise the Ñiñ-mapa sect. There are others who believe that

³² This is derived from the Chinese word Sañ-yañ meaning the three bodies. The top of the monastic temple was constructed in Chinese style, the middle part in Indian style, and the lowest part in Tibetan style. This temple, in Tibetan, is called Samyé from Sañ-yad, and is second in sanctity to that of Potálá but first in antiquity.

³³ The fashion of dress anciently in vogue in Uddayana, the tract of country from Gazni to Bactria including a portion of Persia.

the Ñiñma doctrine had its origin in Guru-chho Wañ. The kind of costume, now known by the name of *Urgyan-Sahorma*, is said to have been introduced by Chho Wañ, who discovered some of Padma's works and flourished at a subsequent date and was a *Terton* (discoverer of sacred volumes.)

There are nine principal divisions of the Ñiñ-ma doctrine :—

- | | | |
|---------------|-----------|---------------------------|
| (1) Ñan-tho | (4) Kriyá | (7) Kyepa Mahá-yoga |
| (2) Rañ-gyal | (5) Upa | (8) Luñ Anu-yoga |
| (3) Chyañ-sem | (6) Yoga | (9) Dsog-chhenpo Atiyoga. |

The first three divisions were delivered by the Nirmánakáya-S'ákya Muni (Buddha S'ákya Simha) and are called the general or common *yánas*.

The second three were delivered by Sambhogakáya-Vajra Sattva. They are called the external Tantra-yánas or Báhya tantra-yánas.

The last three are attributed to Dharmakáya-samanta Bhadra or Kuntu Ssañpo. They are called the "Anuttara" antara-yána-traya (according to the Ñiñmapa school). Kuntu Ssañpo is the great and supreme Buddha, while Vajradhara is the Chief Buddha in the Gelugpa school. Again Vajra Sattva is second in the Ñiñma school, and S'ákya Simha, being an incarnate Buddha, holds the third place.

Of the Báhya (external) Tantra S'reni and Antara (internal) Tantra S'reni, the external ritual or Kriyá tantras were delivered by Buddha S'ákya Simha himself. The "Upa" or Karma tantra and Yoga tantras were delivered by Buddha Vairochana, one of the five Pancha Jati Buddhas. The Antara (internal) or Anuttara tantras were delivered by Vajra Dhara (Dorje-chhañ) from his celestial mansion of "Chho-Juñ-Yañpa," the spacious mansion of Dharma-dhatu.

The Anuttara yána was taught by Dharmakáya Samanta Bhadra, (Kuntu Ssañpo) in his self-created form of Sambhoga Káya. When seated in one of the purest of Bodhisattva *Bhúmis* at great ease, by his omniscience, he taught incessantly in four times,³⁴ without error and falling into fallacy.

³⁴ Day, month, year and Kalpa.

(1.) Every Buddha must possess the five Jñánas or divine wisdom called

- (1.) Chhoki-vyiñ-ki-yeśe.
- (2.) Meloñ-ta-bui-yeśe.
- (3.) Ñambar-Ñed-ki-yeśe.
- (4.) Sosor-togpai-yeśe.
- (5.) Gya-wa-dupai-yeśe.

These five Jñánas being in themselves abstractions or vacuity cannot be active unless they are impersonated. They are therefore represented by

- (2.) the five Pancha Jati Buddhas or Dhyani Buddhas, named respectively :
- | | | |
|------------------|----------------------|---------------------|
| (1.) Akshobhya; | (3.) Ratna Sambhava; | (5.) Amogha Siddha. |
| (2.) Vairochana; | (4.) Amitábha; | |

(“*l*La-na med-pa-hi theg-pa-ni, *g*Doñ-ma-hi-mgonpo chhos-sku Kun-tu-*l*Ssañ-po lhun-grub loñs-spyad *rd*jogs-pahi-skur bśhañs pa-sa-dag-sa-la-gnas-pa-hi *g*dul-pya-la *rtsol*-med lhun-grub tu *rg*ya-chhañ-Phyags-lhuñ-dañ-bral-var-dus-bśhir-dus-med-du-ston par-byed-chiñ.”)

Numberless precepts and instructions, wide enough to bear comparison with the sky, were delivered, out of which a few were brought to Jambu dvīpa by Gah-rab Dorje, S’rī-Siddha Māna-pura, Vimala, and Padma Sambhava. These Vidyādharas who had obtained perfection clearly elucidated the different theories of Ñiñma religion. There are nine classes of Ñiñma Lamas :—

Gyal-wa-goñ³⁵ are the Buddhas, such as S’ákya Siṃha, Kuntu-Ssañ-po, Dorje Semba, Amitábha.

Rig-dsin³⁶ are the learned saints that from their infancy cultivated their faculties, and grew learned by their own industry and assiduity. Afterwards they were inspired by Yeśe Khaḥdoma or the fairies of learning,³⁷ Padma Sambhava, S’rī Siṃha, Mánapura, &c. and other Bodhi-sattvas.

Gañ-sag-ñan³⁸ or the uninspired saints who carefully preserved the secrecy of their mysticism.

Kaḥ-bab-luñ-tan³⁹ are the Lamas who obtained divine inspiration according to former predictions in dreams, and therefore did not consult any teacher as usual.

Le-tho-ter⁴⁰ are the Lamas who, accidentally discovering some hidden scriptural treasures, became learned without any help from teachers or anybody else.

Monlam-tañ-gya⁴¹ are the Lamas who by dint of their prayers obtained sacred light.

(3.) The five Dhyani Buddhas being the personifications of the five Manas or divine perfections of Buddhahood are ideal personages. They were never born like S’ákya Muni, as understood by many scholars of Buddhism.

When it is said that such and such a Lama or Sramāṇa was the incarnation of such and such a Buddha, it is meant that he acquired an emanation of a portion of divine perfection so personified. Therefore every Buddha is a combination of five Divine perfections or five Dhyani Buddhas; for instance, the Taśi Lama is an incarnation of Amitábha, or the 4th Dhyani Buddha.

³⁵ *r*Gyal-va-*d*Goñs.

³⁶ Rig-ḥdsin-*br*dah.

³⁷ These are like the nine Muses of the ancients.

³⁸ Gañ-Ssag sÑan.

³⁹ *l*Kaḥ-babs.

⁴⁰ Las-*h*khro-*g*ter.

⁴¹ sMonlam-*g*tañ *rg*ya.

These six are the higher order of Lamas ; besides these, there are three which are of a practical nature. They are called Riñ or distant order, Ñe or nearer order, and Ssabmo or deeper order :—

1. Riñ Kaḥma.
2. Ñe-terma.
3. Ssab-mo-dag-nañ.

The Kaḥma are subdivided into three classes :

1. Gyu-thul.
2. Dupai-do.
3. Sem-*chhog*.

Kaḥma-Gyuthul.

This class spread all over U'-Tsañ and Kham, being first founded by the Indian Pandit Vimala Mitra, who handed it down to his pupil Rin-*chhen Chhog*. Dophuñ Lama was one of the chief leaders of this sect. One of his pupils carried it to Kham, and another towards Dan-bag north of Lhasa and upper Tsañ, called Mañar, and upper Laddak. Again a third pupil of Dophuñ Lama, named Kaḥ-dampa, erected a monastery on a place which was of the shape of the letter ∇ *ka* at the foot of the Bombar mountains on the Di-*chhu*, the great river of Kham Dirgi, in consequence of which his followers were called Ka-*thogpa* Lamas.

Dupai-do.

This dogmatic sect has only two true scriptural volumes, Múla Tantra or Kundu-rigpai-do, and Vyákhyá-Tantra or Dogoñpa Dupa. The Indian Pandit Dána-rakshita first taught them to the two Nepáli Pandits named Dharma Bodhi and Basu-dhara, King Ru-*chhe-tsan* of Brusha (Dusha) country translated them into the Dusha vernacular and spread them to the country of Thogar, upper Bactria and the Pamir.

*Sem-*chhog*.*

This sect was taught by Roñ-sem-Lochava who was believed to have been an incarnation of Pandit Káláchárya of India. He was a profound scholar of Buddhism ; being eminently versed in all the branches of sacred literature, he was unrivalled for learning in his age. There are eight ceremonies prescribed to this sect :—Jampal-ku, Padma-sruñ, Thugma-du-tsi, Yontan, and Phur-pa-thin-le, the five series of ceremonies, by which birth in this world can be avoided ; and Mamo-botañ, Mod-pa-dag-ñag and Jig-tan *chhod-teñ* for worldly good, consisting purely in propitiating demons. Of the first five ceremonies, those of Tam-den and Phurpa were instituted by Padma Sambhava who induced king Thi-sroñ to invoke the former and his Queen to propitiate the latter. Tamden (in Sanskrit Hayagríva) is a Tantrik god of wrathful temper, who vanquishes the demons. Phurpa is another deity who has a human head, and a body which is of the shape of a pin, standing on its apex. They are generally selected by Ñiñma Lamas as their tutelary deities.

The Tantrik ceremony of the worship of Jampal-ku and his attendants was instituted by Pandit S'ánti-garbha. This is the mystic representation of Manju-śrí, who here loses all his amiable, benign and wise character, and is made to assume a very terrible and hideous shape, with several heads, and clasping a woman obscenely in his arms.

The Tantrik ceremony of Yañ-dag was introduced by a Tantrik sage named Huñkara, and that of Du-tsi by Vimala Mitra. The propitiating of Mamo, Modpa-dag, Jigta-chhonteñ and other local demons was intended by Padma Sambhava for the protection of the country, as they were bound by a solemn promise to contribute to the service of the world.⁴²

THE ORIGIN OF TERMA-WORKS.

With a view to preserve the sacred writs that they might not be spoiled by water or other agencies, Padma Sambhava and other illustrious sages, for the use and disciplining of future generations, concealed them under rocks. By their divine power they commended those hidden treasures to the care of the vanquished demons who were now made guardians of the land and of Dharma, and prayed that they should be discovered only by the pious and fortunate. They specified the time, name, race and signs of the discoverers in the preface of the books concealed, also, in mystic characters and language, where and when they might be known, on rocks and in other books. Such treasures as were brought to light by men thus specified, were called Ter-chho or hidden treasures. There are accounts of the discovery of such sacred treasures taking place in ancient India. The uninformed only may hold that with the exception of the Ñiñma schools no other religious sects possess "hidden treasures;" for many illustrious Lamas of other sects, actuated by the same motives as Padma Sambhava, had also hid volumes of their respective creeds. There were also instances of many impostors, who composed works with foul doctrines, and, to attach importance to them, hid them under hollows of rocks and old trees, and after the lapse of a few years, themselves brought them out to deceive the unwary and credulous.

The legendary biography of Padma Sambhava called Thañ-yig is the chief work from which many hints about the hidden religious works were drawn out by Sañgye-Lama, Da-chan and others which led to many valuable discoveries. Similar discoveries were made by other writers, about

⁴² Formerly in Tibet, as now in Sikkim, people used to kill animals to appease the wrath of evil spirits who were supposed to spread plagues and ride men or women. They were a terror to the people. Padma Sambhava abolished the system of animal sacrifice for which he substituted meal rice and cake sacrifices called *Torma*. This is the origin of Buddhist worship with flour cakes now so common in the Himálayan countries and Tibet.

whom no mention was made in any of the ancient predictions. The greatest number of discoveries were made during the reign of King Wañde who at one time invited many of the discoverers to one place and examined their respective pretensions. The discoverers of hidden scriptures were not required to take lessons in theology from any superior or spiritual guide. The mere discovery of the books obtained for them immunity from pupilage. Among those who acquired celebrity by such means, Ñimai-hodsser of Gyal-tse and Guru Chhoikyi-Wañ-chhyug were the most eminent. They were the arbitrators of the claims of the discoverers. Ñon-sébar was a zealous Lama who discovered many volumes of hidden scriptures and established one hundred and eight religious institutions for the discoverers, of which the one at Ta-thañ was well known. Among his discoveries were four medical works which were a great boon to the country, by reason of their diminishing human misery through their healing efficacy.

SSAB-MO-DAG NAÑ.

There were some Lamas who rose high in clerical dignity in this order. Some of them are said to have seen the face of the Supreme god who taught them religion. This class is common to other Buddhist schools of Tibet, but it obtained great celebrity in the Ñiñmapa school.

Of the Anuttara system of the Ñiñmapa, the Dsog-chhenpa sect is by far the most important and philosophical. In fact it is the chief of the surviving sects of the once most flourishing school of Tibet and Nepál. It is well known by the name of Dsog-chhenpa Lana-me-pai gyu. Atiyoga is its distinctive dogma. It has three divisions, Semde, Lónde and Manñag.

There are eighteen volumes of SEMDE scriptures out of which five are attributed to Vairochana and thirteen to Vimala Mitra. The LOÑDE scriptures, altogether nine in number, were by Vairochana and Pañmipham-gonpo. The Tibetan Lamas Dharma-boti of Jé and Dharma Señha were the most distinguished among the teachers of this theory. ÑIÑ-THIG or MAN-ÑAG-de is the most metaphysical of the three. It was first taught by Vimala Mitra to king Thi-sroñ and to Teñdsin-ssañ-po of Myañ. The latter founded the monastery of Ui-rushva where he concealed many of his works. At his death he left hints respecting his works to Brom-rinchhen-bar. Buddha Vajra Dhara first delivered this theory to the Indian Pandit Galrab dorje (Ananda Vajra) who left it to his pupil S'ri Simha from whom Padma Sambhava obtained it.

V.—THE LIVES OF THE PANCHHEN-RINPOCHHES OR TASI LAMAS.

(With 13 Plates.)

PART I. THE INDIAN INCARNATIONS.¹

I.

SUBHU'TI, THE STHAVIRA.

Subhúti was born in the city of S'rávastí of a wealthy and accomplished Bráhmaṇa father, named Bhúti. In his former birth, he is said to have been a Nága from which he transmigrated to man. In his youth he acquired great proficiency in the six Bráhmanical Acts (Chárya) and the several sciences. Following the inclinations of his former life, he resided in sandel-wood forests which were filled with innumerable serpents, whence he was conducted before Buddha² by a truth-observing god.³ He was ordained a priest by Buddha's spiritual power.⁴ By his knowledge of the Dharma S'ástras, he suppressed sins and thereby obtained the rank of an Arhat. When, by his fore-knowledge, he saw that in his former life he had been a Nága, his heart became greatly grieved. He, therefore, taught morality to 500 Nágas and 500 eagles⁵ who fed on the former, by converting them to the Bauddha faith. Buddha also had remarked that "among the galaxy of the learned, Subhúti shines like Venus (the Morning Star)." When Buddha delivered the Prajña-Páramitá on the top of Gṛidhrakúṭa Parvata, Subhúti served him as chief catechist (the inquirer as well as the solver of doubts by reference to Buddha).

Although, outwardly a man, yet by these means he obtained the Bodhisattva perfection of the Maháyána and became one of the principal disciples of Buddha S'ákya Siṃha.

II.

MANJUŚRÍ KÍRTI.

ManjuśrÍ KÍrti was born in the opulent city of S'ambhala in the north, of royal parents. His father, king Deva-Indra, was said to have been the incarnation of the Bodhisattva S'únyagarbha. His mother's name was Kauśikí. Six hundred and seventy-four years after the death of Buddha,

¹ Obtained from the works of the Indian Pandits who laboured in Tibet.

² S'ákya Siṃha.

³ A Buddhist god is a Bodhisattva or Buddha. Such a god is not an ordinary god.

⁴ Buddha said, "let him become priest" and he became a priest. His hair and beard were shaven miraculously, and a consecrated mendicant raiment was thrown over his person.

⁵ He reconciled these two hostile races to each other.

according to Buton,⁶ in the year 159 B. C., Manjuśrī Kīrti ascended the throne of S'ambhala. His sovereignty extended over hundreds of petty princes and a hundred thousand cities. During his youth he acquired great proficiency in arts, sciences and magic. It is recorded that within his kingdom there lived 300,510 followers of the heretical doctrine of the Mlechhas.⁷ Among these, there were many sages whose religion consisted in the worship of the vehicle of the sun (Ñimai S'înta). Manjuśrī Kīrti banished the whole infidel population from his dominions, but afterwards, on their embracing the sacred *piṭakas*, he listened to their humble prayer to be permitted to return to their former homes. For the welfare of all living beings and especially of the people of S'ambhala, he explained the Kálachakra system. At last in the year 59 B. C., bequeathing his throne to his son, Puṇḍarīka, he passed away from the world of sufferings, and entered the Sambhoga-kāya of Buddhahood.

III.

LEG-DAN JYAD.

This great teacher was born of a Kshatriya family in Eastern India to the east of Magadha. Being possessed of great natural talents, he very early learnt the principal systems of the Buddhist schools, promulgated by Nágárjuna and other Indian saints, and by his great knowledge of sacred literature became prominent among the learned. He was ordained a priest by Nágárjuna and wrote a commentary on the Múla Prajña of Nágárjuna and named it Prajña dípa. He reduced Nágárjuna's reflections into Svatantra and thereby founded the second schismatical sect of the Mádhyamika school, called Mádhyamika Svatantra. He also found fault with Buddha Pála's commentary or *tíká* on the Múla Prajñá. There arose many followers of this great teacher, who greatly extended the Svatantra school.

IV.

ABHAYAKARA GUPTA.

Abhayakara Gupta was born in the middle of the 9th century after Christ in Eastern India near the city of Gaur.⁸ When he grew up to

⁶ Buddha died 2713 years ago or 833 B. C. according to the Gelugpa Chronology, called the Ka-tan system. According to the Vaidúrya karmo of Desi saṅgye Gya-*mtsho*, followed by A. Csoma de-Korosí, the date differs by forty years. I have followed the more correct system of the Amdoan Chronologists and, in some places, Buton.

⁷ These were distinct from the Bráhmans, for a Bráhmaṇa is invariably called a Mutegpa which is the same as Tírthika. He is here called a Lalo Mutegpa. Lalo means a Mlechha or Yavana.

⁸ Probably the eastern districts of Magadha.

youth, he went to the central country of Magadha, where he learned the five sciences and became well known as a pandit. It was here that he entered the priesthood. During his time there reigned in Magadha king Rāma Pāla, in whose palace he was appointed to conduct the religious ceremonies. By his modesty and liberal accomplishments he greatly pleased the monarch. During the first two watches of the day he used to write Śāstras. In the third watch he used to explain Dharma. Up to midnight, sitting in the Himavana cemetery, he used to propitiate his gods, and, during the latter part of the night, to take rest and sleep. One morning a Dākinī disguised in a girl's habit, approached him with presents of meat and wine. Abhayakara, a man of stern morality, did not pay any attention to her, and the woman soon disappeared, and no one knew where she had gone. Afterwards he became anxious in his mind as to who and what she might have been, and searched for her in every direction, but without success. Penitent, he now confessed his mistake, when the selfsame girl once more made her appearance. He asked forgiveness and prayed to be endowed with foreknowledge, whereupon the divine girl, now resplendent in angelic beauty, thus addressed him: "Abhayakara! as in your former birth you were wanting in the faculty of discrimination, so will you continue to be during this life also; but as you have confessed your error, you will obtain foreknowledge during the interval between your death and re-birth. As a step towards its acquirement you must write many works on the Dharma Śāstras." After drawing his attention to the practice of constructing Maṇḍalas (in Tibet Kyilkhor) or the ritualistic circular figures of the Tantriks, she disappeared. Following the advice of this Khaḍdoma,⁹ he composed several commentaries,¹⁰ besides criticisms on other commentators. Once he visited the city of Chara Siṃha, ruled by a Chaṇḍāla king, who, a believer in the foulest sort of heresy, was preparing to make one hundred human sacrifices to his horrid god. Moved with compassion for the sufferings of these unfortunate men who were bound to the sacrificial pole, he prayed to god for¹¹ their deliverance. All on a sudden a hideous Koluber Nāga coiling round his body, extended its hood over his head. This dreadful sight so terrified the Chaṇḍāla king that,

⁹ Fairy or in Sanskrit Dākinī.

¹⁰ (1) Theñ-wa-korsum.

(2) Commentary on Khajor.

(3) „ Man-Ñag.

(4) „ Ñema.

(5) Sañye-thod-pai-nam-shé-mi-jigpa.

¹¹ The Buddhist triad or Ratna Traya. Before the Tibetans accepted Buddhism, they seem to have believed in the existence of God whom they called Kon-Chhog or the chief of the rarities or rare Being.

at the request of Abhayakara, he at once set the victims free. During the reign of Ráma Pála, under the leadership of Abhayakara, the sacred religion of Buddha received a fresh impulse. There were three thousand monks at the Vikramaśilá Vihára, and one thousand at Vajrásana (Buddha Gayá). At great religious festivals and sacrificial occasions more than 5,000 monks generally assembled. Out of the one thousand monks of Vajrásana, 40 of the Maháyána and 200 śrávakas who were resident members of the monastery, received their food from the king's store. The Śrávakas were so numerous in every place, that at times of religious prayer-gatherings their number generally exceeded 10,000. At the monastery of Otanta Puri there were 1,000 monks, including the members of the Maháyána and the Śrávaka sects. Over the former Abhayakara presided. The Śrávakas also venerated him for his great knowledge and practice of discipline (vinaya). He wrote numerous works on Buddhism, several of which are said to be extant even to the present day. He was succeeded in the High-priestship by Ratnákara S'ánti. King Ráma Pála after a successful reign of 40 years abdicated the throne in favour of his son Aksha Pála. Abhayakara died before the abdication and Ráma Pála departed this life three years after it.

In the city of Sukhávati there were many hunger-stricken beggars whose sufferings Abhayakara allayed by giving them food and drink from his mendicant platter, which was miraculously supplied from heaven. During his residence in the Vihára of Vikramaśilá, under the protection of the son of king S'ubhaśrí of Eastern India,¹² the Turushka war¹³ took place. In this war Abhayakara played an important part.¹⁴ Afterwards he cured many poisonous snake-bites and arrested numerous bandits and robbers by the spell of his mantras. He achieved many wonders, the last of which was the bringing to life a dead child in the great cemetery of Himavana.

PART II. THE SIX TIBETAN INCARNATIONS¹⁵

(obtained from biographies).

V.

KHUG-PA-LHAS-TSI.

This great Lochava¹⁶ was born at Tá-nag-phu a town of Tsañ. Following the inclinations of his former life which he retained in this

¹² Eastern districts of Magadha.

¹³ He invoked the Dharmapálas (the spiritual protectors of the world) by making offerings and oblations. By their aid he converted his cornflour sacrifices into eagles which turned out the Mlechha intruders from India.

¹⁴ The invasion of the earlier Mohammadans under the Kaliphs probably.

¹⁵ These Lamas did not possess any royal dignities. They may, therefore, be called simply Panchhen, while the title Panchhen Rinpoché may be reserved for the later princely Lamas.

¹⁶ The Tibetan translators of Sanskrit Buddhist scriptures were called Lochavas or Lo-tsa-va. The title Pandit is applied to an Indian translator or learned man or sage.

life also, he learned the sacred scriptures from Thog-mi Lochava and others. He went to India where he served 72 religious teachers some of whom were most noted. He also learnt the sūtras and the mantras, more particularly the system of Tantrik ritualism called Guhya Samája (Sañ-wa-du-pa). By these means he earned for himself the name of an eminent scholar. After his return to Tibet he became a saint. As he had the power of seeing the celestial mansion of the thirty-two mystical gods, he was called Shal-ssig-pa or the “god-seeing recluse.” He promulgated the Guhya Samája system of Tantrikism in Tibet. He had a great many pupils of whom four were well versed in the Mátri-Tantra and Upadeśa. Having done his utmost to further the cause of holy religion and the good of living beings, he passed away from the world in righteousness and piety.

VI.

SAKYA PAṆḌITA KUNGAḤ-GYAL-TSHAN.¹⁷

This eminent scholar was born at Sakya in the year 1182 A. D. of the noble family of Sakya Jam-yañ-gon. His father's name was Pal-chhen-hod-pa and that of his mother Ñi-thi-tsam, and they gave him the name of Paldan-Ton-dub. During his boyhood he learnt the Sanskrit, Lanja, Wartu (the language of Bactria and Kafirstan probably) and Du-sha languages. He was admitted into the holy order by the venerable Tag-pa-gyal-tshan who gave him the religious name of Kungaḥ-gyal-tshan. From him he obtained instructions in the Sūtras and Tantras. Other Pandits taught him other branches of science and sacred literature. By his great proficiency in the five great sciences, namely the mechanical arts, medicine, grammar, dialectics and sacred literature, as well as in the minor sciences of rhetoric, synonymics, poetry, dancing and astrology, in short, almost all the sciences, and chiefly by his studying and translating the theological works of the orthodox and the heterodox schools, he acquired the name of Sakya Paṇḍita. He obtained a world-wide celebrity in India, China, Mongolia and Tibet. At the age of twenty-seven he went to the great Kashmirian Pandit S'ákya Srí, by whom he was ordained a priest and instructed in the sūtras and mantras. On the return journey he visited Kyi-roñ¹⁸ where he entered into disputation with a Brahmanical S'ástrí, called Saṃkara dhvaja(?), and defeated him by his logic and quoting of authorities. The S'ástrí who had staked his life, now fled by means of his magical powers towards the sky, but Sakya Paṇḍita by the charms of his Mantra Vidyá brought him down tied, and subsequently converted him to the orthodox faith and obliged him to promise to take the sacred vows of priesthood. Desiring to shew the Tibetans the curious and peculiar religious dress of the Brahmanical priests of India he brought the

¹⁷ In Sanskrit Ananda Dhvaja.

¹⁸ Kiroñ in Nepal.

S'ástrí to Tibet in his Brahmanical dress and signs,—an act which gave great umbrage to the twelve demigods and demons who are the sworn guardians of Tibet. They killed¹⁹ the S'ástrí by making him vomit blood and tied his head to the pillar of the great temple of the Sakya monastery, which still exists. After this, Sakya Paṇḍita received an invitation from the Emperor of Hor (Mongolia) whose dominion extends to the north. He was told by his former teacher Tag-pa-gyal-tshan²⁰ that there lived in Hor²¹ a race of men who differed greatly in language from the Tibetans, and who wore hawk-like hats, and shoes resembling the snout of pigs. This teacher advised him not to harbour any doubts or fears about the people in his mind, but to go straight to that country to further the cause of religion and the well-being of living beings, in accordance with the prophecies of old. At the age of thirty-three²² he started from Sakya for Hor, and after a tedious and protracted journey of three years, reached the court of Goyugan the Emperor of the Tartars. He instructed the Emperor in religion and frequently discoursed on religion with him. Thus the barbarians who disbelieved in the sacred tenets of Buddhism were converted by him. The Maháyána system was introduced there.

The Nága²³ princes being pacified by the beneficial influence of the Buddhist religion, there was plenty of rain and water. Maladies of men and murrain were prevented from raging in the country. In Hor, the people lived in plenty and reared much cattle. Buddhism was made as powerful as the sun in dispelling darkness. In the city of Gyu-ma, at the age of seventy, in the year 1252 A. D., in the month of September, during the middle watch of the day, he quitted this mortal coil and entered the mansion of purity, solemnly escorted by a procession of fairies (dákínís).

VII.

YUÑ-TON-DORJE.

Yuñ ton-dorje was born at Gorma,²⁴ a place of considerable trade near Sha-lu in the province of Tsañ, in the year 1284 A. D., in the family of a

¹⁹ The S'ástrí died of vomiting blood, probably caused by the intensity of the cold and the dryness and rarity of the air. All sorts of diseases are attributed to the wrath of evil spirits in Tibet.

²⁰ It is not clear whether Sonam-tse and Tagpa gyal-tshan were one and the same person.

²¹ Tartary or Hor includes Turkistan, Mongolia, and Manchu.

²² Illustrious Lamas cannot travel so fast as ordinary travellers do. At every stage Sakya Paṇḍita received invitations from the neighbouring princes and chiefs, which caused much delay.

²³ The Nága princes are believed by all the Buddhists to have great power over the distribution of water and the occurrence of plagues and cattle diseases.

²⁴ I call this place Korma; although the 3rd letter of the Tibetan alphabet is equivalent to Sanskrit *g*, yet it is pronounced as *k* by the Tibetans.

Tantrik priest²⁵ of the race of Lan. In his youth, he received instruction in the mystic Ñiñma system from a learned Lama named Dub-ten-S'ákya Phel. From his seventeenth year he received instruction from many other Lamas²⁶ of the Ñiñma school. Becoming a powerful charmer, he subdued the eight demigods and genii of the spiritual world. At the request of the Emperor Goyugan he visited China. Here he was engaged in conducting the religious services and ceremonies, by which means and more particularly by his moral merits he showed the path of spiritual liberation to others. Afterwards he returned to Tibet where he performed many acts of virtue. Being earnestly pressed by his mother, he took a wife and at the age of twenty-eight got a son. At the age of twenty-nine, seeing that worldly existence was illusive, he broke off the bondage and went before the teacher Tag-pashon-nu by whom he was ordained a priest and given the name of Dorje-pal. He also heard sermons on Buddhism from Rañjuñ dorje, Wuton-shag Khanpo-Yeśe, and others. He established many religious institutions, such as Pheñpo-ri-vo-chhe, Garmo-chhojuñ, Taśi-joñ-kha, Chho-diñ, and Tag-gya-dorje-phodañ,²⁷ and wrote many books on the ancient and modern schools of Buddhism, called Ñiñma and Sarma respectively. Yugde Panchhen and others were his pupils. At the palace of Tag-gya dorje, in the ninety-second year of his age, in the year 1376, he entered the mansion of rest and peace.

VIII.

KHA-DUB-GELEG-PAL-SSAÑ.

This illustrious scholar was born in the year 1385 A. D. at Dag-shuñ. His father's name was Kungañ Taśi, and that of his mother Pudon-gyalmo.

He took the sacred vows of priesthood from the learned sage Señge-gyal-tshan and received the religious name of Geleg-pal-ssañ. He obtained the title of Master of Vidyá by studying logic and sacred literature at the monastic colleges of Sakya and Ñamriñ. In the 16th year of his age he commenced a controversy with the celebrated Pudoñ Panchhen which resulted in the defeat of the latter. From this time Geleg-pal-ssañ became well known for his learning. He also learned many Sútras and Mantras from Je-tsun-Reñdah and other learned Lamas. At the age of eighteen he visited the great Reformer Lo-ssañ-Tag-pa,²⁸ from whom he heard many discourses on the vast and profound teachings of Buddha. On one

²⁵ Tantrik priests are generally married.

²⁶ Ñetan, S'ákya Señge, Taton-dsijig, S'erab Bum and Chhokyoñ Bum.

²⁷ Phodañ means a palace.

²⁸ Tsoñ Khapa, the great reformer of Tibet.

occasion Tsoñ khapa had remarked of Geleg-pal-ssañ that he (the young and intelligent novice) would one day prove a great promoter of Buddhism. From the twenty-second year of his age for a period of thirteen years he studied under the great Reformer and mastered the Sútras and the Mantras. He read the excellent and most learned aphorisms, and embraced the reformed doctrines of Tsoñ khapa with unbounded faith. He was invited by Rabtan Kunssañ, King of Gyal-tse,²⁹ to hold a disputation with the venerable Chho-je-Rin-Chhen. The controversy, however, did not take place on account of the latter withdrawing from the contest. Aided by the patronage of Rabtan he succeeded in founding the great monastery of Gyal-tse, which with its eighteen Tvasañ (schools) still exists. At the age of forty-six he was exalted to the golden throne of Gaḥdan vacated by the death of the immediate successor of Tsoñkhapa. He met with great success in extending the Gelugpa system and thus promoting the work of reformation. In the fifty-fourth year of his age, in the year 1439 A. D., he passed away from mortal existence, to rest in the mansion of purity.

IX.

SONAM-CHHO KYI-LAÑPO.

This scholar was born in the year 1439 A. D. of humble parentage on the boundary of Tsañ-roñ. His complexion during childhood being very pale, his parents used to call him Paḥu (calf). When he grew up he was taken to the presence of Gaḥdan Thipa (the great abbot of the Gaḥdan monastery) and other professors of religion. When the abbot demanded his name, he said that it was Paḥu. The abbot smilingly said, "from this day your name will be Sonam-chhyog-kyi-Lañpo (the bull of Fortune) as one day you will grow to be a Láñ or bull". He then admitted him into his monastery. At Gaḥdan, Sonam learnt the different branches of Buddhism, such as Abhisheka, Vyākaraṇa, Sútra, Tantra, Meditation, Criticism and Upadeśa. He then returned to Tsañ where he got many pupils. By explaining to them the Dharma S'ástras he obtained the title of "the Lamp of religion." Consulting his tutelary deities he came to know that he would be required to construct a bell-metal image of Buddha full one cubit high. He constructed many images and also built the Udiñ Gonpa. Convinced that moral discipline and purity of conduct are the basis of all religion, he enforced the greatest strictness in the behaviour of his pupils. In the latter part of his life, he sent sixteen of his pupils to Taśi-lhunpo and Gephel monasteries. With a view to accomplish the object of his life he retired into solitude, where, free from the confusion and clamour

²⁹ Vulgarly called Gyañ-tse. At this time Tibet was ruled by many petty kings most of whom were called Dharma Rájas.

of monasteries, from inattention and idleness, and all anxieties of life, he could concentrate his attention on meditation and study. By his great erudition, application, and reflection he composed many elegant aphorisms and S'ástras. His tutelary deities granted him several interviews. Having obtained boundless Abhijñána he could find out supernatural secrets. At the age of sixty-six, in the year 1505 A. D., he quietly passed away from this world of pain and sorrow.

X.

GYAL-WA TON-DUB.

This great scholar was born in the year 1505 A. D. at Lha-khu-phu-pen-sa situated on the north bank of the great river Tsañpo, near the famous monastery of Chamaliñ, in the district of Da-gya in west Tsañ. His father Sonam Dorje, and mother Jomkyi belonged to the family in which some of his illustrious predecessors were born. No sooner was the child born than it manifested its compassion for the misery of all unborn and migrating living beings, by uttering the six mystic syllables "Om-ma-ni-padme-hum," at which uncommon occurrence the inmates of the house, with wonder thinking that the infant must be some saint or divine personage, gave it the name Gonpo-kyab. From his childhood, Gonpo-kyab had been fond of solitude. He is said to have seen the faces of Buddha and Tsoñ khapa, from whose hands he received benediction. When only eight years old, he saw in a vision, that, dressed in a white satin tunic and adorned with precious gems, he sat with a bell and a dorje in his hand on the disc of the full moon which rose refulgent from the top of the Segri mountain, and that the sound of the ringing of the bell filled the world. At the age of eleven he became a pupil of Je Tag-pa Ton-dub, abbot of Lha-tse monastery, from whom he received the vows of priesthood and the religious name of Lo-ssañ Ton-dub. He also heard sermons on Kálachakra, Bhairava, and the Bodhisattva Marga. He received instructions in the S'útras, Mantras and the system of mysticism called Guhya-samája. Thereafter coming to Taśi-lhunpo he became a pupil of the abbot Lo-ssañ she-Ñen in logic, but soon becoming disgusted with his subtle but trifling and useless system he gave up his connection with his teacher. At the age of seventeen he became a pupil of the sage Chhokyi Dorje and fully mastered the volume of precepts called Gaḥdan-Ñen-gyud. Afterwards returning to Tsañ he resided at the temple of Pamáchen near the Panám-Chomolha-ri.³⁰ Here his teacher the sage shewed him the volume

³⁰ The Chomolhari mountain, from which the river Panam or Pena nyañ chhu takes its rise and, flowing by Gyañ-tse and Panamjoñ, empties itself in the Tsañpo near Shíga-tse.

of illusive mysticism. Lo-ssañ composed four volumes of Ñen-gyud, (pleasing Tantras). During his residence at the castle of Ta-gya-dorje he acquainted himself with the terminology and signification of the classical writings both in the melodious Sanskrit and the insipid Tibetan. In this manner when his life and sainthood were uniformly flowing onward, at the age of sixty-five in the year 1570 he passed away from mundane suffering.

GEDUNDUB,³¹ THE FOUNDER OF THE MONASTERY OF TAŚI-LHUNPO.
(*One of the Grand Lamas of Lhasa.*)

This great Lama was born in the year 1391 A. D., at a place called Guñ-ru in the Dok-pa³² country between Sakya and Taśi-lhunpo. His mother's name was Jomo-namkye, and his father's Gonpo-dorje. They gave him the name of Pemá Dorje. Unlike other children, he was very handsome and of an amiable and pleasing disposition. When a child he used to collect around him a number of children of his age, and talk to them gravely, as if he were their religious teacher. His sports consisted only in making images of Buddhas, erecting chhorten, shrines, altars and viháras. By his command his playmates used to raise stone piles as if to repair the school walls. He seldom engaged in such sports as other children delighted in. At the age of seven he entered the Narthañ monastery, where he prosecuted his studies up to the fifteenth year of his age. Within this period he learnt the Tibetan, Hor (Tartar), Chinese, Warty and Lanja³³ (ancient Buddhist Sanskrit) languages. In his fifteenth year he was admitted into the holy order by Dubpa-S'erab, abbot of Narthañ, and given the name of Gedundub-pal. He now acquired great proficiency in grammar, polite learning, poetry, arithmetic and other sciences, and also became well acquainted with the Sútras and Tantras. At the age of twenty he took the vows of priesthood at the hands of the same abbot, and became famed for his strict observance of vinaya or moral discipline. By his perseverance and assiduity he became an attentive *śrāvaka*, a powerful thinker, and an excellent meditator. Unmindful of his personal convenience and temporal aggrandisement, and always thoughtful of furthering the cause of religion and the well-being of living beings, he went at the age of twenty-five to the province of U' to see the great reformer Tsong khapa, from whom he received much religious instruction, and who was greatly pleased with his conduct. Gedun-dub also received religious instruction from the two great Buddhist scholars Semba-chhenpo Kun-ssañ and the venera-

³¹ The title of Gyal-wa-Rin-po-chhe was then not applied to the grand Lamas of Lhasa. They held the position of high priests only.

³² The mountainous portions of Tibet, are inhabited by the shepherds and yakherds who are called Dokpa.

³³ Ranja of the Nepalese.

ble S'erab-señge. Being well acquainted with theology and meditative science he performed many religious ceremonies and observances for the good of all living beings. At the age of thirty-six he returned to the Tsang province where his reputation as a great scholar in theology, disputation and sacred literature was unrivalled. At the age of forty-three he constructed an exquisitely fine image of Buddha Maitreya in the vihára of Khudensá. At the age of fifty-six he was directed in a vision, by Paldan-Lhamo (the goddess S'rí Deví), to establish a religious institution. Accordingly he founded the great monastery of Taśi-lhunpo and furnished it richly with images and books,—an act which greatly extended the Buddhist faith. In the latter part of his life, while labouring under pressure of spiritual business, he succeeded in constructing several thousands of images of Buddha, Maitreya, Tárá, and the Bodhisattvas, besides working a gigantic piece of tapestry. His reverence for the congregation and devotion to the Triad was immense. He wrote five large volumes of commentaries on the Sútras and Mantras. He is said to have held communion with his tutelary deities, such as Bhairava, Tárá, Sarasvati, Manju-Ghosha and S'rí Deví, from whom he occasionally received prophecies. The purity of his morals made him adored by gods and men. At the age of eighty-four, in the year 1478 A. D., on the morning of the 12th month he was delivered from mundane existence. Amidst showers of flowers and music of cymbals and drums he was conducted before Maitreya the regent of Sukhávati, the paradise of the Buddhists.

XI.

PAN-CHHEN LO-SSAÑ-CHHO-KYI GYAL-TSHAN.³⁴

The important town of Lhen, containing 600 families, is situated on the confines of Tsañ-roñ. It was in the house of a wealthy noble of this town, where formerly many illustrious Lamas were born, that in the year 1569 A. D., Chho-kyi Gyal-tshan was born. His father's name was Pon-tshañ-tsheriñ Paljor and that of his mother Tso-chan. The Abbot Tshem-ta named him Chho-gyal paldan-ssañpo. Even in his childhood he is said to have given many proofs of his wonderful memory: while only three years old he was found able to recite the Manju-S'rí náma nidhi. At the age of thirteen he was initiated into the holy order by Kha-dub-yeése and given the name of Chho-kyi Gyal-tshañ. Under the tutorship of this Lama, he learnt the mystical worship called Guhya-samája. At the age of fourteen he was placed at the head of Weñ-gon monastery. He propitiated Yañ-chen-ma, the goddess of learning, for seven days, at

³⁴ First Pan-chhen Rin-po-chhe.

the end of which he saw her face, and welcomed her by singing seventeen hymns. The goddess in return presented him with a cup of gem-like fruits, by virtue of which divine gift, within the course of a month, he learnt by-heart five volumes of Tsoñkhapa's precepts. During this period, one night, he saw in a vision the image of Buddha, as high as a mountain, shining with the brightness of myriads of suns, and approaching him to confer benediction. At the age of seventeen he entered the Thosamliñ college of Taśi-lhunpo, where he studied psychology and logic, and obtained the high degree of Master of learning. At the age of twenty-two he was ordained priest by Pan-chhen-Yar-phel. In the latter part of the same year, he went to U' to visit the sacred images. Here he saw several happy and auspicious omens. Going to Gaḥdan he disputed with the learned in argumentative science, and secured for himself a world-wide celebrity. At the age of thirty-one he was raised to the sacerdotal chair of Taśi-lhunpo, during his tenure of which he ably turned the wheel of Dharma to promote the diffusion of the sacred religion. He was the first to introduce the annual prayer-fair at Taśi-lhunpo, executed twenty-three satin embroidered pictures, numerous tapestries, paintings and copper and clay images. He richly furnished the recluses' monasteries with religious necessaries. He ordained afterwards the Dalai Lama Yon-ton Gya-tsho into the priesthood and taught him the Kálachakra ritualism. As a punishment for their internal dissensions, he employed the monks of Taśi-lhunpo in erecting three lofty ehhorten within the monastery walls. He entertained the monks of Será, Dapuñ and Gaḥdan several times, distributing gold pieces among them. At the invitation of the Rájá of Gugé he visited upper Tibet. At the age of forty-four he applied to the collected body of monks to be permitted to retire from the abbotship of Taśi-lhunpo, but their earnest entreaties dissuaded him from the resolve. After the death of the Dalai Lama, the Gelugpa church having waned greatly, he was invited to Lhasa where the Synod of the Lamas under the presidentship of the abbots of Será and Dapuñ appointed him to the pontifical throne of Gaḥdan, which high office he meritoriously filled. During his ineumbency there arose a quarrel between the southern Mongolians and the Tibetans, which ended in the invasion of Tibet by Thiñgír-tho, the nomad king of Khokhonur.³⁵ Thiñger-tho's armies slew 500 Tibetan soldiers. The armies of Tsañ and U' consisting of nearly 100,000 soldiers assembled at the foot of Chagpori in the suburbs of Lhasa. Immense hordes of nomad warriors reinforced Thiñgír-tho's armies which were thus enabled to besiege the Tibetans and cut off their supplies. Unable to bear the sight of the distress of his countrymen, Chho-kyi Gyal-tshan sued for peace and delivered his country from the hands of the enemies by the payment of

³⁵ Kho-kho-nur.

a large quantity of gold and silver. At the age of fifty-three he initiated and subsequently ordained to the priesthood the successor incarnate of Yonton-Gya-tsho. It was during this period that he deputed Se-chhen-chho-je to the court of Thai-tsuñ-bogto-khan,³⁶ the first of the Manchu Emperors of China, praying him to assume the protectorship of Tibet. The Emperor gladly accepted the offer and sent him return presents of great value and rarity. Counting from the Emperor Shunchi, his son and successor, all the Emperors adhered to the Gelugpa church. This wise step which was calculated to save Tibet from the hands of the fierce and bloodthirsty Mongols, proved a failure; for, a few years after, the warlike Guśri-khan, the son and successor of Thiñgir-tho invaded Tibet, dethroned all the petty princes of Tibet, of Tsañ and U', and brought all its eighteen provinces under his single sway. He greatly admired the vast learning and moral purity of Chho-kyi Gyal-tshan, whom he afterwards appointed his spiritual guide. Chho-kyi Gyal-tshan immediately before his death received an embassy from the Emperor of China which brought him a letter written in gold and many precious and choice presents. It was the noble and generous conqueror Guśri-khan who made a present of the sovereignty of Tibet to the fifth Gyal-wa Lo-ssañ Gya-tsho, thenceforth called Dalai Lama.

Besides delivering Tibet from many political vicissitudes and clerical crises, he did a great many acts of social and religious utility. He wrote five volumes of sacred aphorisms, and introduced the Kham-tshan.³⁷ He classified the monks into orders. He received into monkhood more than 50,000 novices, and performed the ceremony of final ordination over nearly 100,000 monks. His charities amounted to 3 lakhs of gold *sañs*, or 18 millions of rupees.³⁸ Among his spiritual sons, the 1st and the 2nd Dalai Lamas were the most eminent; and among his lay-pupils, mostly princes and nobles of the country, Guśri-khan was the most renowned. At the age of ninety-three, at 12 A. M., on the 10th of the 2nd lunar month, in the year 1662 A. D., he passed away from this world, after a glorious and most successful career, one of Tibet's most illustrious personages. The Chhyag-Jo³⁹ of Taśi-lhunpo and the rich patrons of religion in Tibet conjointly subscribed 600,000 Rs. (10,000 *sañs*) to erect a gilt copper-roofed tomb over his remains.

XII.

LO-SSAÑ YE-ŚE-PAL-SSAÑ-PO.

This Lama was born of a high and noble family of Thab-gyal in a village of some importance in the province of Tsañ. His father's name was

³⁶ The Emperor Shu-chi.

³⁸ A gold *sañ* is equal to Rs. 60.

³⁷ System of national Hostels.

³⁹ Treasures.

De-chhen-gyalpo and his mother's S'erab-Dolma. Being at once recognized as the incarnation of the late Pan-chhen, he was conducted to Taśi-lhunpo in great pomp and procession, on the anniversary of the emancipation of Tsoñkhapa, on the 25th of the 10th lunar month. He easily learnt to read and write, and soon became versed in rituals. At the age of eight, he visited Lhasa, when, from the Dalai Lama Lo-ssañ Gya-tsho, he received the vows of monkhood and the name of Lo-ssañ-Yeśe. After his return to Taśi-lhunpo, he was made the president of the grand prayer-meeting called Tshó-chhen. Even in his boyhood he won by his amiable and engaging behaviour the affection and reverence of all men. He heard many of the Dalai Lama's sermons. At the age of twenty he was ordained by Kon-chhog Gyal-tshan. At the age of thirty-two he sent a congratulatory deputation to Pekin. The Emperor in reply addressed a letter to him inviting him to Pekin, but he begged to be excused for fear of small-pox. At the age of thirty-five he gave the vows of priesthood to the incarnation of the Dalai Lama and named him Lo-ssañ Rin-chhen. At the age of forty he ordained him to the priesthood, but this Dalai having died shortly after, an incarnation was discovered who received at his hands the vows and the name of Lo-ssañ Kal-ssañ. In the year 1713, he received a letter written in gold in three different languages, Tibetan, Mongol and Manchu, from the Emperor of China couched in friendly terms. The Imperial seal-keeper Ja-sag-Lama accompanied the Envoy, carrying with him the Imperial Insignia and a large *Thamka* or golden seal in which was inscribed the title Pan-chhen Erte-ni.⁴⁰ The Panchhen-Rinpoche returned a suitable reply with excellent presents for the Emperor. He subsequently ordained the 3rd Dalai, Kal-ssañ Gya-tsho, and the grand Imperial Lama of Pekin, Chañ-kya-Rinpo-Dorje⁴¹, and taught them sacred literature. By the faithful assistance of king Lha-ssañ of Tsañ, Tsheriñ Ton-dub of Juñgar and Pese-bá-dur,⁴² the exertions of this Panchhen in promoting the cause of human good bore excellent fruits. In the year 1728 the Emperor sent Ali-há Ampan to settle the boundary between U' and Tsañ. It was at this time when the kingdom of Tibet was about to fall into the hands of prince Sonam-Topgye, after the abdication of king Miwañ-Pholha, that the Imperial Commissioners requested the Panchhen Rinpoche to accept the sovereignty of all the provinces of Tibet lying between Khambala and Kailása mountain. The Panchhen declined the offer several times on the plea of old age.

⁴⁰ Er-te-ni is Mongolian, and is equivalent to Rin-po-chhe in Tibetan or Ratna in Sanskrit. Pan is an abbreviation of Pañdita, and Chhen means *great* in Tibetan.

⁴¹ Called Changay Lama by Bogle.

⁴² In Mongolian Bahdur means a warrior or hero. Bahdur is probably the same as the Hindustání Bahádur.

He said that the government of so large a country and its responsibilities were too great for him to undertake, and that he would content himself with his ancient possessions. But the Commissioners insisted on his acceptance, saying the Imperial mandate could not be disobeyed. He, therefore, consulted the then nominal king of Tibet, as to whether his compliance with the Emperor's commands would not clash with his interests. The king who was a pious prince advised him to accept the offer. The Panchhen, therefore, assumed the sovereignty of the whole of Tibet lying to the west of Panám, including the districts of Lha-tse, Phun-tsholiñ, Ñamriñ, Joñkha, Ki-roñ, Ñari-kor-sum, and relinquished the possession of Phari, Gyal-tse, Yar-do-tsho, and other places to the government of Lhasa. He wrote eighteen volumes of sacred hymns and precepts. The number of monks that received the vows from him was very great. Thus devoting his life to the good of humanity and living beings he departed from this world at the age of seventy-five, on the 5th of the 8th lunar month. A tomb with a gilt copper dome, like that of his predecessor, but somewhat larger, was erected to his memory, at a cost of 12,000 sañs or Rs. 720,000.

XIII.

PAN-CHHEN LO-SSAÑ PALDAN-YE-ŚE.⁴³

This great sovereign Lama was born at Taśi-tse, a village of Shang⁴⁴ in Tsañ. His father, named Thañ-Lha, was distinguished for his wisdom, courage and frankness. His mother Jom-kyi was an honest and good natured woman. Previous to his birth there appeared to his father in a vision a golden chhorten, glittering with lustre, and his mother saw in a vision Panchhen Lo-ssañ Yeśe presenting her with a life-reviving vessel and some consecrated pills. There appeared rainbows, refulgent with five variegated hues in all directions, five yellow flowers growing out of a single calyx and corn bearing five pods and three ears. All men were singing and dancing with spontaneous mirth and joy. Amid such auspicious and happy prognostics, at dawn, on Saturday, the 11th of the 11th lunar month, in the year 1737, Panchhen Paldan Ye-śe was born. The extreme fairness of his person, and above all his lovely face attracted the notice of all men. At the end of the 2nd month the child lisped Om mani.⁴⁵ As he grew up, he was observed to delight at the sight of the monks of Taśilhunpo. Whenever he saw an *Āchārya* (Indian Buddhist) he used to say Bhálá,

⁴³ This is abridged from the Nam-thar, or biography of Paldan-Ye-śe, written in Tibetan in two volumes containing 2000 pages.

⁴⁴ Name of a district.

⁴⁵ The sacred Vija of the Buddhist as well as of the Bráhmans.

Bhálá⁴⁶. Sometimes holding the dorje and bell and at other times with joined palms, he used to sit in a pensive mood, as if to read or write. He was never known to delight in or amuse himself with ordinary and vain sports like other vulgar boys. When only three years old, he was found continually engaged in worshipping a bright and handsome image of Buddha. The fame of this wonderful child reached Taśi-lhunpo, when the Don-Ñer Lo-ssañ Tson-du was assured by many of the reappearance of the soul of the late Panchhen in the person of the said child. Accordingly, he equipped himself with some of the personal properties of the late Panchhen Rinpoche, such as the rosary, dorje, and bell, the articles used in consulting gods, mixed with several imitation sets, and arrived at Taśi-tse. On being subjected to the ordeal of finding out the real properties, the princely child easily and unerringly picked out all that belonged to the late Panchhen, and moreover called Don-Ñer by his name though he had never heard it before. This excellent manner of acquitting himself established beyond doubt the identity of his soul with that of the late Panchhen. The princely child, now four years old, was therefore brought to Taśi-lhunpo with great pomp and procession. The Dalai Lama Kalssañ Gya-tsho gave him the name of Lo-ssañ Paldan Ye-śe. On this occasion the Emperor of China, most of the Mongolian princes, the Táránátha Lama of Khalkha, the government of Lhasa with its dependent chiefs, and the three great monasteries of Será, Dapuñ and Gaḥdan sent him innumerable presents of various sorts. About this time a shower of flowers fell from the sky, which glittered with many a rainbow and conical halo of light. The atmosphere was laden with sweet fragrance. On a background of variegated clouds, the shapes of a lion, a tiger, an elephant, a horse and a man under a canopy of radiance, surrounded by innumerable flags, were manifest to the eyes of all. During the sixth year of his age he was carefully instructed in aphorisms and mysticism by his chief spiritual minister Lo-ssañ Yoñ-dsin,⁴⁷ from whom he received the vows of monkhood when only seven years old. In the 10th lunar month of the same year he took his seat on the chair in the grand worship hall. On this occasion also, the Emperor of China, the Dalai Lama, the king of Tibet Miwañ Sonam-tob and the different Mongol princes sent him presents, which amounted to more than 30,000 pieces of horse-hoof shaped silver, 5,000 gold *sañs*, 10,000 pieces of satin, and 20 porters' loads of precious stones, such as turquoises, corals, cat's-eyes,

⁴⁶ In ordinary Hindí meaning "good", "very good".

⁴⁷ His full name is Dorje-dsin-pa, Lo-ssañ-sod-pa, yoñ-dsin. The Vajra-dhara or the holder of the Thunderbolt.

onyx, amber, and pearl: so that Taśi-lhunpo overflowed with riches. The young Panchhen gave sumptuous dinners to all the monasteries of U and Tsañ about 700 in number and distributed alms consisting of silver pieces to all the monks. At the age of eleven he came to Lhasa to visit the Dalai Lama. Although he received instruction in the S'ástras from the Dalai, yet he was seated on the right hand side on a throne as high as the Dalai's own. After a short stay at Lhasa he returned to Tsañ. At the age of fifteen he again visited Lhasa, heard some of the sermons of the Dalai Lama, made offerings to the two sacred images of Akshobhya and Gautama, entertained the Será, Dapuñ and Gaḥdan monasteries with tea and soup meal and distributed a great deal of money for charitable purposes. At the age of twenty he visited Lhasa a third time and received ordination to the priesthood from the Dalai Lama Kal-ssañ Gya-tsho. This time his great liberality in religious donations and endowments, offerings to the sacred shrines, and alms of a silver *sañ* (Rs. 2½) to each of the monks of Será, Dapuñ, Gaḥdan, Potálá, Radiñ and various other monasteries, numbering 118 in U and 370 in Tsang, made his name famous far and wide. There were few beggars who did not partake of his bounty. He also spent immense sums of money in administering medicines to the sick. The twenty-first year of the Panchhen's age was inaugurated by the advent to Taśi-lhunpo of Chañkya Rinpo-chhe, the Emperor's spiritual guide, the greatest of the Imperial high priests of the celestial Empire, to see the Vicegerent of Buddha in the person of the Panchhen Rinpo-chhe. He made innumerable kinds of presents among which the following were the principal ones: 6 rosaries of pearls, coral and amber, 20 horse-hoof silver plates, 100 suits of Tartar robes of the very best China satin and numberless scarves. Chañkya Rinpo-chhe stayed at Taśi-lhunpo for several months, and received from the Panchhen lessons in the Sútras and Tantras. In the year 1759 the Panchhen Rinpo-chhe sanctified the golden tomb of the late Dalai Lama, whose soul was reported to have appeared in the person of the child. At the special request of the Emperor, he visited Lhasa. On examination he found that the incarnation was unmistakably genuine, and gave him the name of Lo-ssañ Jampal Gya-tsho. After lavishing alms on the various monasteries he returned to Taśi-lhunpo. Three years afterwards he again visited Lhasa to place the young Dalai on the throne of Potálá. He commemorated the occasion by giving grand dinners to the temporal and spiritual lords of the country. The amount of gold and silver expended on this occasion could not be estimated. During the return journey to Taśi-lhunpo he visited Gyal-tse the monastery of which place he richly endowed. At Taśi-lhunpo he administered the vows of monkhood to several thousand novices. At the age of twenty-eight he visited Lhasa and initiated

the young Dalai Lama into the priesthood. In the year 1766 he received a deputation from the Emperor of China, consisting of Asákhan Kwañ Ampan, the keeper of the grand seal Ñag-wañ Paljor, a 3rd grade mandarin Khi-ya-thelen, together with twenty other officials. They brought him the Emperor's letter written on thirteen gold tablets, each an inch thick, 3 inches broad and about 20 inches long. The following are the contents of the letter :

“The commands of the all-powerful Hwañ⁴⁸ (Emperor) derived of old from heaven, extend over all the world. The four great oceans alone encompass the reign of his excellent laws which are essential for the well-being and happiness of mankind. Throughout all the quarters in all ages, the fame of Hwañ's merciful and generous protection is proclaimed. He adores and venerates the sacred creed of the yellow hat of sublime precepts, whose saints, pre-eminently holy in the moral virtues, have toiled according to the canonical rules. Thou, O precious Panchhen! having fully comprehended the teachings of that sacred creed, sittest over the head of the Dalai Lama. Thy illustrious predecessor has obtained sainthood. Thou, too, during this sojourn in the world by the observance of discipline and moral rectitude, shouldst obtain sanctity. Till now thou hast grown more and more exalted. By this grant of a golden diploma and seal the all-powerful Hwañ respectfully appoints thee to the dignities and offices of thy spiritual ancestors, to be the sovereign, spiritual and temporal, of the great province of Tsañ. For the propagation of the sacred religion over all the earth, and for the spread of thy holy fame far and wide, thou wilt as of old have a general authority over all Tibet. Vouchsafe the blessing of thy mercy and prayers over us in this central dominion! The 4th day of the 1st winter month, in the 30th year of the reign of the Emperor Chhiñ-Luñ⁴⁹ (of Nam-kyoñ or celestial protector).”

To this the Panchhen returned a dignified reply. In the year 1770 he was invited to Lhasa to supervise the education of the young Dalai Lama. This time also he lavished his bounties over the monks and the beggars of the country. “In the year 1771 he received an embassy from the Duk-desi (Deba-Rájá) of Bhutan named *Shidar* (ལཱི་ལྷོ་ལྷོ) which brought him presents of some value. The Panchhen in return deputed one of his secretaries to Bhutan with a letter of advice. Being informed of the misconduct of the Deba Rájá towards the Ghatika Rájá (Rájá of Cooch Behar) whose territories had been invaded by the Bhutanese and who had himself been led in chains to the capital of Bhutan, the Panchhen sent a messenger to Bhutan urging the immediate release of the captive Rájá. The Deba wrote him to say that he (the Deba) implicitly obeyed the command of the Lama by at

⁴⁸ A Chinese word.

⁴⁹ In English works on China he is called Kyen-lung.

once setting the Rájá at liberty. The receipt of this letter greatly delighted the Panchhen. In the meantime the armies of the Ghatika Rájá had applied for help from the owner of Bangala (Warren Hastings), who having espoused the Ghatika Rájá's cause,⁵⁰ made certain proposals to the Deba, to which the latter did not agree. This difference gave rise to something like a war between the Lord of Bangala and Deba Shidar. It resulted in disasters being brought upon the Deba and in the occupation of a portion of his territory by the Lord of Bangala. To avert this calamity, Deba Shidar applied for mercy and intervention to this quarter,⁵¹ at which the Panchhen, unable to bear the miseries of a large number of afflicted people, sent a Deputy to the Court of the Lord of Bangala, entreating him to forgive the Deba Rájá his misconduct, to restore him his territories, and to put an end to further hostilities. Pleased with the mild and pacific tone of the letter, the Lord of Bangala at once complied with the Panchhen's requests. Thus by dispelling the causes of rancour and quarrel between the two powers, he established amity and peace, the direct consequence of which was the establishment of an unrestricted commercial intercourse between the different nations."

With a view to make offerings and oblations to the great Bodhisattva at Dorje-dan,⁵² to the sacred cavern of Gayá-gauri, to the great city of Prayága, and the great river Nairanjana (now called Lilájan or Phalgu), he despatched to India Tuñ-rampa of Doñ-tse Lo-ssañ tsheriñ,⁵³ and three Lamas together with nine young monks. The three Lamas, being unable to stand the excessive heat of the country, perished on the way. The Tibetan travellers had to encounter many difficulties and fears arising from the immense distance of the journey, the burning heat of the country, the venomous serpents, the wild and ferocious animals, and more especially from the bands of robbers that infested the country at large; and to crown their troubles, the princes of the frontier states had stationed guards to stop foreign intercourse. Yet, depending on the efficacy of the blessing of their spiritual Lord,⁵⁴ they succeeded in accomplishing their object. On declaring that they were the Taśi Lama's priests, sent on pilgrimage, the Rájás of the frontier states did not molest them. On the other hand they received friendly assurances and warm receptions from the different classes of people in India. The *Bhúpál* of Váránasí (now called Kási), named

⁵⁰ Rájá of Cooch Behar.

⁵¹ Tibet.

⁵² Dorje-dan means Vajrásana or the diamond seat of Buddha at Buddha Gaya.

⁵³ A town of considerable size near Gyal-tse. It is well known for being the spot where the spiritual prime minister usually takes his birth.

⁵⁴ Panchhen Rinpoche.

Chete Sing Bahádur,⁵⁵ to whom they carried the Panchhen's letter, gave them a cordial reception. He kindly provided the travellers with passports and letters patent which enabled them to travel in wooden conveyances,⁵⁶ as respectable parties. The same prince, having furnished them with convoys, they reached Dorje-dan in a fortnight from Váránasí. At Dorje-dan they made grand offerings and performed divine services of five kinds before the image of the Mahá Bodhisattva, and paid reverence to the Tírtha-dharas, and S'ivaridhi. They gave dinners to priests, beggars and other men. At this time, hearing that the Maháguru Taśi Lama's offerings had reached Dorje-dan, people from different quarters assembled near the spot to see the sight.

These spectators, full of faith, joining their palms, paid homage to the Supreme dispenser of mercy according to their own religious persuasions. They also made presents of edibles and various sorts of articles to these Tibetan worshippers. The travellers, having made their offerings at other important places of pilgrimage, arrived before the Prince of Váránasí who, according to the Maháguru's commands, conducted religious services at the Buddhist shrine of Váránasí. He showed much hospitality and kindness to these Geloñs⁵⁷ with readiness and pleasure. At last, in order to pay homage to the Maháguru Taśi Lama, Chete Sing Bahádur deputed his general Lálá Kaśmírí Mall and two of his officers, Gusankshi-puri and Sopa-ram, to Taśi-lhunpo. Accompanying the Geloñs they safely arrived before His Holiness. The account of the successful termination of this perilous pilgrimage, the offerings and oblations made to the sacred places and shrines, the hospitality of the natives of India, Chete Sing Bahádur's cordial reception of the monks and more particularly the arrival of the Indian envoys, with presents and letters, transported His Holiness with joy. Chete Sing's letter which was written in Nágari, when translated into Tibetan, ran thus:—

“To the most precious and exalted personage, the all-knower who sits like the parent of all living beings that inhabit the region encompassed by the heaven and earth.

“We are in receipt of your favour, the perusal of which has afforded us as much pleasure as could be derived from an actual meeting. The enclosure consisting of satin and gold has been placed by me on the crown of my head as the best of blessings. In accordance with your request, I arranged for the comfortable journey of the Geloñs sent hither by you. They visited all the important shrines and places of pilgrimage, such as Dorje-dan, Prayága and others. I provided them with letters of recommendation and passports as required by them, by means of which they travelled from place to

⁵⁵ Chait-sing, the Rájá of Benares.

⁵⁶ Palanquins.

⁵⁷ Buddhist priests in Tibet are called Geloñ (Skr. Bhikshu).

place, well received by all men. After fulfilling their mission they have returned here. The bearer of this letter Lálá Kaśmírí Mall is my faithful minister and general. I entreat you to be kind to him as well as to his companions, Gusankshi-puri and Sopa-ram, who are also my favorite and trustworthy servants. Every act of kindness and benevolence rendered to them will be gratefully acknowledged by me. I also entreat you to bless me now and then with your kind favours. We shall also send letters to your Holiness. All news about this quarter will be communicated to you by my minister General Kaśmírí Mall and the Geloñs. This letter of mine written in Nágari I despatch with the accompanying presents, consisting of a model temple of the Mahá-Bodhi-Manḍa of Dorje-dan, an excellent watch studded with precious stones, a mirror, tusks of elephant, yañti (jade) and many other curious articles.”

His Holiness was exceedingly pleased with these presents and expressions. On the 11th of the 10th lunar month a gentleman, named Bogle Saheb (George Bogle), with a small retinue arrived in Tibet from Bangala (Bengal). After making presents which consisted of many curious articles of glass and toys, he solicited an interview with His Holiness. He was well received, admitted into the hall of audience and seated on a state cushion. After tea was served, His Holiness and Bogle Saheb conversed together on different topics in the Nágari language. On the day of the full moon of the same month, Bogle Saheb's party were entertained at a grand dinner and received many presents. The Panchhen often entered into long discourses with Bogle Saheb and evinced great delight at his answers and questions. His Holiness's kind attachment to Bogle Saheb resembled that of a spiritual guide to his disciple or of a Lama to his almsgiver. An account of his conversation with Bogle Saheb, and his correspondence with the Lord of Bangala will be found elsewhere. On the 7th of the 3rd month of the following year, after a residence of five months in Tibet, Bogle Saheb accompanied by Dagdor Saheb (Dr. Hamilton) and retinue, after attending a dinner given by His Holiness, started for Bangala. Making the usual salutation by prostrating themselves before His Holiness, loaded with excellent presents consisting of silk apparel and other things, and furnished with the Pauchhen's reply to the letter of the Lord of Bangala, they rode off. A few days afterwards His Holiness dismissed the Envoy, General Kaśmírí Mall, with two of his assistants loading them with presents, and furnishing the Envoy with a letter for the Prince of Váránasí in the Áryavarta.

In the year 1777 the Panchhen visited Lhasa and administered the vows of ordination to the Dalai Lama. He also distributed alms to the different monasteries of Lhasa. At the age of forty-two, in the 1st lunar month of the year 1779, he received an invitation from the emperor of

China. The letter was written on a gold tablet, and inclosed was a pearl rosary. After compliments and enumeration of various titles, the emperor continued "Most precious Panchhen Erteni, I beg thee to honour me with a visit. I long to see thy face." The Panchhen in reply wrote thus, "I too long to gratify myself by the sight of the golden face of your Imperial Majesty. Accordingly I have resolved to start for Peking." On the receipt of this, the Emperor in the course of a few months sent three letters one after another, thanking His Holiness for the promised visit. On the 17th of the 6th lunar month, on a Friday, at noon, His Holiness left Taśi-lhunpo for Peking, little thinking that he would never return to his own country. At Yañ pa-chen great preparations were made for his reception. Here the Dalai Lama, the king of Tibet Thi-chhen Erteni Noman Khan, the two Ampan, the four ministers of State, the Lamas, princes, nobles and householders of the realm assembled together to welcome His Holiness and pay him farewell honours. They all approached him with their parting offerings which consisted of gold, silver, blankets, ecclesiastical vestments, ponies, mules, yaks, jo,⁵⁸ and countless other things. The Dalai accompanied him to a distance of 8 days' journey, after which he returned to Lhasa from a place called Taśi-thañ.

He met⁵⁹ with his messengers on their way back from Peking at Lhundubphug, a place on the west of Chha-dañ-La in the Kham country. Here he made a halt of three days which he occupied in conversation with the messengers. The emperor, in making inquiries, is said to have observed "How is the health of Panchhen Erteni? How is that of the Dalai Lama? Is the Dalai Lama making fair progress in gaining accomplishments? Request him, in my name, not to fail to honour me with a visit next year, by which time a great temple, like that of Potálá, will have been erected here in China. This year, also, I have raised a monastery like that of Taśi lhunpo for him.

"My mind is eagerly waiting for the day when the Panchhen Erteni's advent will sanctify this place. I am occupied with that thought alone. When His Holiness arrives in the vicinity, I shall send Wang and the chief ministers of state to escort him hither. My heart will overflow with joy, when he will arrive here to converse with me. The very sight of his thrice-sacred face will increase my moral merits ten thousand-fold."

So saying he handed over to them his portrait to be presented to the Panchhen as a token of his deep respect for him. When the letter with the enclosures and the portrait were laid before the Panchhen, he was trans-

⁵⁸ A cross breed between a yak and a cow.

⁵⁹ 28th of the 7th lunar months 41 days after starting from Taśi-lhinpo.

ported with joy. He paid great reverence to the portrait, keeping it always before him. Then, by slow marches he reached Ku-bum.⁶⁰ Here he stayed till the 10th of the 3rd lunar month, residing in the new palace erected by the emperor of China at a cost of Rs. 2,50,000. Here in the Amdo country, there were 50,000 monks in all the monasteries, whom he entertained with food, besides distributing alms of one *sañ* to each monk. From the date of his starting from Tañi-lhunpo to the date of his arrival at Pekin, not a single month passed in which he did not receive five or six letters with gold tablets and rich presents. The Emperor's arrangements for his comfortable accommodation and convenience were complete. Each halting station was furnished with 2,000 pack-ponies, 100 dromedaries, 40 Mongol felt tents, 100 cotton tents, stuffed seats and cushions, chairs, and other furniture and utensils. A daily allowance of Rs. 3,325 was allotted from the Imperial exchequer to meet the daily expenses of the Panchhen's party. At each station there waited a chamberlain, a master cook, a Don-Ñer,⁶¹ a store-keeper, several purveyors, a chaplain, a Dorjelopon or master of the ceremonies, a physician, a chief of the grooms, orderlies, cooks and key bearers. The Panchhen Rinpoche's party consisted of 500 monks, 100 soldiers or guards, 800 servants, 100 clerks, besides a few Indian Acharyas⁶² Mongols, Chinese and Tibetan deputations, consisting of Le-hu Ampan, a few officers of the Ampan's staff, Eerteni Nomankhan, Tá-lama⁶³ and many other officers of State. A large convoy of provisions also accompanied them. The Emperor sent for him his own private dress, belt, fur hat, and other necessaries of a journey. Fruits and many sorts of dainties, and delicious dishes, and a few fish some of which were about thirteen feet long. The latter, though considered very delicious by the Chinese, were scrupulously avoided by the Panchhen and his party.⁶⁴ All the Lamas and chiefs of Amdo and Kham, the laity and the clergy, together with the princes of the 106 Mongol principalities, and the governors of the thirteen provinces of China proper, came to pay him obeisance and receive benedictions from his hand. Even on the way he gave the vows of monkhood to three lakhs of novices. By these kind and generous acts he won the affection of all people. He started from Kubum on the 10th of the 3rd month, and reached Siliñ fort, from which by slow marches he arrived at a place called Pelokhé, where a deputation from the Emperor, consisting of the High Commissioner Ta-phu,

⁶⁰ Vulgarly pronounced Kumbum. The birthplace of Tsoñkhapa.

⁶¹ The receiver of guests.

⁶² Pandits or Buddhists.

⁶³ High rank Lamas are called Tá-lamas by the Chinese.

⁶⁴ At Tañi-lhunpo fish life is considered very sacred. Although the rivers teem with varieties of fish, scarcely do the people of Tsañ kill or eat them.

high Lama, S'erab dorje, and others waited upon him. They brought him the following reception presents; a yellow sedan chair with golden spire, a pair of yellow and red umbrellas, a pair of red and yellow fans, embroidered with figures of dragons in gold, and numerous other things. Then slowly marching on he arrived at Taika,⁶⁵ where the Imperial high priest Chañkya Rinpochhe, accompanied by the Emperor's 6th son, also arrived to receive him. The meeting was an event of great joy and happiness to both parties. After exchanging presents, the high priest presented the Panchhen with the Emperor's letter written on a gold tablet, accompanied by a Lama crown studded with pearls, pearl rosaries, one of the best steeds from the Emperor's stable, a Yañ-te (*jade*) saddle, gold pots, and fine sorts of dresses.

From here he started off in advance 2000 loads of Tibetan articles, consisting of images, blankets, shawls, &c., and travelling slowly on he arrived on the shore of Dolonor⁶⁶ where he halted for 8 days. Here more than a million of Mongols assembled to receive benediction from his hands. He was then invited to a big monastery belonging to the Chañkya Rinpochhe, where, after giving dinners to the monks of 12 monasteries, he distributed alms to the mendicants. Proceeding on by slow marches, on the 22nd of the 7th month, he arrived at Ye-hor.⁶⁷ Here he was met by the chief ministers of state, ordered to be in attendance for his Holiness's reception. Party after party of the nobles and chiefs of the empire arrived, all of whom dismounting from their horses, thrice prostrated themselves before His Holiness. After the usual presentation of a *khatag* they received benediction from his hands. The procession of these nobles was a pretty sight indeed. At midday they conducted his Holiness to the top of a hill to show him the scenery of the surrounding country. His Holiness was delighted with the extreme beauty of the place. The green mountains and valleys, according as they were near or distant, resembled heaps of emerald or sapphire. The disposition of the natural obelisks of rocks, resembling so many piles of chhorten, and the fine verdure, with rows of juniper and birch, round numerous gardens, ravished his eyes. On all sides, there were bowers and orchards bearing varieties of flowers and fruits. The green corn-harvest that filled the country, the endless springs, and silvery cataracts that poured forth their foaming water from the neighbouring mountains, and the charming serenade from the warbling groves greatly

⁶⁵ Called in Tibetan Taśi-Chhog-phel.

⁶⁶ Lake Dolonor or seven lakes.

⁶⁷ Visited by Col. Prijevalsky who calls it Jehole or Yehole. The Chinese call it Ye-hor and the Tibetans call it Tshe-jole.

⁶⁸ Khatag means a presentation Scarf.

refreshed him who was so long tired by continual marches in the endless steppes of Mongolia, and broke the monotony of his journey. The Emperor's palace, environed by numerous shrines, appeared like a celestial mansion. The most remarkable of all the buildings at Ye-hor were the two monasteries called Potálá and Taśi-lhunpo, newly erected after their prototypes of U and Tsañ. Their workmanship and architectural finish struck him with wonder. Just as he was stepping to the back of this sublime eminence, there arrived, accompanied by Chañkya Rinpoche and many high officials, the Emperor's prime minister Ar-a-phu-gúñ, to conduct His Holiness before the Emperor's presence. First they presented him with the Emperor's *khátag*⁶⁸ and with tea. He was then conducted, carried on a State sedan, towards the palace gate, the left and right sides of which were lined with innumerable banners and umbrellas, amidst the solemn and imposing music of drums, cymbals, and clarionets. The Emperor, descending from his throne, came to the door of the reception-room to welcome His Holiness. As soon as he saw the Emperor's face, the Panchhen was attempting to kneel down, when the Emperor stopped him. Then the Emperor, presenting the auspicious *khátag*, softly touched his hands and said—"Welcome, Lama! Is your Holiness's health all right? On account of the length and tediousness of the journey, I believe your Holiness has become exceedingly fatigued?" "By your Imperial Majesty's mercy and kindness," replied the Panchhen, "no fatigue or weariness could do me harm." After a copious exchange of sincere and polite expressions, the Emperor, holding his hand, conducted him to the top of a spacious throne where, seated confronting each other, they conversed as intimate friends. The Emperor added, "Your Holiness has arrived here at a very happy and auspicious time. To-day is the 70th anniversary of my birth. I am exceedingly delighted." After a few minutes' stay here, the Emperor conducted him to the great palace, where seated as before, they both refreshed themselves with delicious tea and engaged in conversation. On this occasion the Emperor took off from his own neck the necklace of pearls of inestimable value,—each pearl as large as an apricot—and put it on the Lama's neck. He also presented His Holiness with a yellow satin hat, the top of which was adorned with a pearl as large and regular as a hen's egg. Presently, they went to the new monastery of Taśi-lhunpo where a grand and sumptuous dinner was served. As soon as it was finished, the Panchhen's presents were laid before the emperor. They consisted of a silver mañdal, images of Buddha, Tsoñkhapa and Sambhara wrought in solid gold, one thousand gold *sañs*,⁶⁹ 1000 saddle ponies, turquoises, corals, and amber, besides incense sticks,⁷⁰ European

⁶⁹ A gold *sañ* is equivalent to 60 Rupees.

⁷⁰ Called in China joss-sticks.

broadcloth, Tibetan broadcloth, and shawls, all of which formed 100 horse-loads. The Jasag Lama's⁷¹ presents to the Emperor were half as much as those of his master the Panchhen Rinpoche. The Sapon-Chhenpo and chamberlain⁷² also made presents, each half as much as the above. The Emperor, at the first meeting, had made the following presents: Mandals of gold and silver, three excellent embroidered pictures of the three Tantrik systems, Guhya-Samája, Sambara Chakra, and Bhairava Chakra, a few of the finest gold painted China cups, a gold mendicant's platter, a gold spittoon, a gold water-sprinkler, a pair of gold vases, a gold incense-burner, a square brocade carpet studded with turquoise; many articles of jade and crystal, 500 scarves, 500 gold *sañ*, 50 of the very best satin robes, 9 tiger skins, 9 leopard skins, 9 fox skins, 1000 white ermine skins, 1000 beaver skins, and 1000 lamb skins of the finest fur. The Jasag Lama and others also received suitable presents. The next day the emperor went to return visits at the Panchhen's residence at Ye-hor Tasilhunpo. From the 23rd of the month for two days they met each other twice or thrice daily and talked on various topics, each time exchanging presents. From the 25th for 12 days they spent their time in witnessing magical and illusive feats and performances, wonderful sights, horse-racing, dances, operas and theatricals. During his residence at Ye-hor the Panchhen did not forget his religious duties. He initiated many thousands of monks, made offerings to all the temples and viháras, and distributed alms to the congregation of monks. All these acts of piety and virtue raised him high in the Emperor's esteem. One day the Emperor presented him with a seal of yañti (jade) and a diploma written on golden tablets. In his conversation the Emperor expressed great anxiety for the welfare of the Tibetans—"How is the Dalai progressing in his studies? What interest does he shew in hearing religious sermons? Does he possess intelligence and talents? Does he show parental love and affection for his subjects? What is his age? What are the religious accomplishments of the Panchhen himself?"—were some of the points of his enquiries, to all of which excellent answers were given by his Holiness. The Emperor, in accordance with the custom of his ancestors, presented the Panchhen with the Imperial Diploma and seal, appointing him the sovereign of the whole of Tibet,⁷³ advising him to exert himself well to promote religion and the welfare of his subjects. The Panchhen then addressed the Emperor:

⁷¹ Jasag Lama is the prime minister of the Panchhen Rinpoche and Lord Treasurer of Tsañ.

⁷² Called in Tibetan Dsimpon.

⁷³ This does not rob the Dalai of his right, because the Panchhen and the Dalai bear the relation of spiritual son and father, *vice versa* when they differ in age, and of brothers when they are of equal age.

“ O Heaven-elected sovereign, incarnate Manju-ghosha !⁷⁴ Thou who art like the parent of all moving beings inhabiting this earth and the illuminated firmament, especially of China, Tibet and Tartary (Hor), hast vouchsafed to show so much kindness to such a petty Lama as my humble self. Wherefore we shall gratefully apply ourselves to praying to the three Holies to prolong your Imperial Majesty’s life and happiness. There is nothing more to convey to your Majesty than the expressions of our sincere thanks and assurance of serving your Majesty to the best of our power in all spiritual matters.” On the 28th of the 8th lunar month they bid good-bye to Yehor. On the 1st of the 9th month the Panchhen arrived at the yellow shrine of the Imperial palace of Peking where he took up his residence. The Emperor paid him a visit at the palace of Kema park. On the 10th he was invited to the Emperor’s palace, where he spent three days. This time both he and the Emperor conversed in private, for 6 hours. Afterwards he visited all the palaces of the Emperor, conversed with the chiefs and nobles of Peking, sent offerings to the 28 temples of the Emperor, and distributed alms and food to about 10,000 monks. The Emperor entertained him with several dinners and theatricals, and at times he heard his sermons. Even at Peking his Holiness did not fail to administer the vows of priesthood to several thousand monks.

On the night of the 25th he felt a strong headache and irritating pains in his nose. In the morning he communicated his ailment to his servants. Next morning Sapon Chhenpo asked him how he felt during the night. Nothing very serious, replied the Lama. On the night of the 26th he did not take any food and said that he ailed very much. He also complained of colic and biliousness. All these symptoms of approaching danger alarmed the Sapon Chhenpo who at once communicated his fears to his colleagues. The Chañkya Rinpoche and some of the Emperor’s physicians, came to feel his pulse. They declared, that except some disorders and bodily agitations, they saw nothing so serious in his pulse as would tend to endanger his life. On the 27th his Holiness performed the service of Mahákála for the Emperor’s benefit. Hearing of the illness of his Holiness from the Chañkya Rinpoche, the Emperor requested him to take a few days’ rest. The Panchhen himself also thought that a short cessation from labour might do him good. After a few days’ rest, he seemed to recover. During this time he performed many pious acts, giving alms to 7,500 beggars, and ransoming 3,00,000 animal lives. His illness again returned. The Emperor, unmindful of ceremonies, privately attended him with two of his chief physicians who administered medicines to him. After this, his sprightliness to some extent increased, and his cheerfulness revived.

⁷⁴ The Emperor of China is the incarnation of Manju S’rí or Manju Ghosha, the Lord of learning and wisdom.

He was always merry when in the company of Chañkye Rinpochhe and the Emperor's fifth son. Outwardly, there were no traces of indisposition, but it was apparent that his usual temper and appearance had undergone some change, and his friends and servants when they saw that he could take no food at all became very uneasy at heart. Once, Sapon Chhenpo, drawing up his sleeves, saw an eruption resembling small-pox on his arms. He at once showed it to the Jasag Lama.

Being informed of this, the Emperor immediately sent his best physicians to attend his Holiness. Examining the pulse, they found nothing ominous, but could not mistake the eruption as other than that of small-pox. They gave him some medicines, but to no effect. He soon succumbed. On the 1st of the 11th month, he sent for the two Indian Pandits who had accompanied him in all his travels from Taśi-lhunpo, one of whom happened to be absent, but the other, named Purnagir, came. Seeing Purnagir's face, his Holiness's became cheerful, and his last words were addressed to Purnagir in the Ārya language. In the afternoon, sitting up in a cross-legged posture like Buddha Amitábha, he passed away from this world. A few minutes after, his person, still retaining its former brightness, contracted to the size of a boy. During this portentous interval there appeared many auspicious omens and sights. This melancholy event cast the whole of Peking into mourning. The Emperor overwhelmed with sorrow, did not come out of his chamber for many days. The Sapon Chhenpo, Jasag Lama, Chañkya Rinpochhe were the chief mourners. The Emperor preserved the corpse in a coffin of gold and made offerings to it for 100 days. The Emperor and the government of Tsañ distributed immense alms to the mendicants and the destitute for the benefit of the departed. Offerings were sent to all the monasteries and religious establishments of China, Amdo, Tibet and Hor for the increase of the moral merit of the deeply lamented Panchhen, which cost 32 millions of Rupees. The Emperor constructed a chhorten of gold at a cost of 42,000 Rupees or 7,000 gold *sañ* in which the coffin was placed. On the 12th of the 2nd month, in the following year he sent up this massive tomb to Taśi-lhunpo, engaging 500 conveyors. The Chañkya Rinpochhe and the 6th prince accompanied the remains as far as three days' journey. Great honours were paid to the remains of this deeply lamented and illustrious guest by all classes of men of the celestial Empire. The arrangements for the reception of the remains were equal to what were made for the Panchhen during his journey. At the command of the Emperor the Ampan and many of the generals accompanied the remains to Taśi-lhunpo. Immense offerings were made to the coffin on the way. Headed by the Dalai Lama, all the Lamas of U and Tsañ came to make obeisance to their late beloved spiritual guide and sovereign whose remains reached Taśi-lhunpo on the 21st of the 6th month.

All the earnings of the deceased were spent in pious services. About 200,000 silver *sañ* were expended in alms to the poor, and all the presents, made by the Emperor, together with those obtained from other sources, of the estimated value of 4,15,665 *sañ* were spent in erecting his tomb and in decorating and adorning it with precious stones and satin flags on which were woven such mystic phrases as Ye-dharma-hetu, &c. This was the greatest and noblest and perhaps the wisest of the sovereign Lamas that ever appeared within the snow-girt realm of Tibet. Equally wise and noble was his friend the great Chhiñluñ, the Emperor of the celestials.

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*Names of the important Stages of Taśi Paldan Yeśe Lama's Journey  
from Taśi-lhunpo to Peking. 1779 A. D.*

བད་

TIBET.

- |                     |                                                   |
|---------------------|---------------------------------------------------|
| བཟ་ཤིས་གཞིངས་       | 1. Taśi-śoñ (a village).                          |
| རོ་རྩེ་པོ་          | 2. Dorje-po (a village).                          |
| ལུ་གྲ་གཞིང་གཞིས་ཀ་  | 3. Lug-doñ-shiká (a large village).               |
| གཙུང་གཙུང་ཆ་ག་      | 4. Tsañ-tsañ-naga (a small lake).                 |
| གཞིང་གཞིང་གཞིང་དཀར་ | 5. Shoñ-shoñ-dóñ-kar-gañ (an insignificant vil-   |
| སྐང་                | lage).                                            |
| ལྷ་བུ་དཀར་རྩེ་གས་   | 6. Lha-bu-kar-teg.                                |
| རྩེ་བཟའ་སུམ་མཛེ་    | 7. Ta-bab-sum-do (the junction of three roads).   |
| འབྲུག་མང་           | 8. Dsom-thañ (plain).                             |
| ལྷས་མང་གིང་         | 9. Lhá thañ-koñ (pasture plain).                  |
| མ་རྩེ་སུམ་མཛེ་      | 10. Má-kyañsum-do.                                |
| གཡུང་རྩེ་བཟའ་པ་     | 11. Yañ-tuñ-sam pa (bridge).                      |
| ཤོག་བུ་ལམ་ཆུ་       | 12. S'og-bu-lam-nag.                              |
| ཤོག་བུ་སྐྱ་ལྷས་     | 13. S'og-bu-pa-lha.                               |
| ལངས་པ་ཅཅ་བཟའ་ཤིས་   | 14. Yañ-pa-Chan, taśi thoñ-mon. (River Yañ-pa-    |
| མཛེང་སྐྱ་           | chan with a bridge.)                              |
| ན་ལུ་མོ་            | 15. Na-thu-mo, (one day's journey west of Lhasa). |

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|-----------------------|----------------------------------------------------------------------------------------------------------|
| ཞ་སྐྱུག་              | 16. Sha-búg.                                                                                             |
| བླ་ས་ཚིང་ལྷ་ཀླུ་འཇ་ཁ་ | 17. Bas-tshañ-lha-chhui-kha (river)                                                                      |
| ཐུར་དཀར་མའི་མདེ་      | 18. Kur-karmai-do.                                                                                       |
| མུ་ཤང་                | 19. Ne-u-thañ.                                                                                           |
| འདམ་ལྷོད་པ་ལྷ་མིས་ཤང་ | 20. Dam-tod-taśi-thañ (a large village).                                                                 |
| མཚོད་རྩེ་ལྷ་མཚུང་པ་   | 21. Chhorten-gya-pá (there is a Chhorten near it).                                                       |
| འབབ་རྡོད་             | 22. Bab-roñ (a small village).                                                                           |
| མ་ཐང་མོ་              | 23. Na-tañ-mo.                                                                                           |
| དུག་ཀླུ་ཁ་            | 24. Wyug-chhu-kha (river).                                                                               |
| ས་པར་ཐུ་              | 25. S'a-pur-thú (swampy place).                                                                          |
| ཀླ་དཀར་མོ་            | 26. Chhu-kar-mo (river).                                                                                 |
| མཁ་ཀླུ་མ་ཏི་          | 27. Nak-chhu-mani (a long Mendañ near the vil-<br>lage. This is the boundary between Tibet<br>and Kham). |

## ཁམས་

## KHAM.

- |                          |                                                                                |
|--------------------------|--------------------------------------------------------------------------------|
| མཁ་ཀླུ་པར་ཐུ་            | 28. Nak-chhupar-bu (a large town with a garri-<br>soned fort and a monastery). |
| <sup>1</sup> ཐ་ཚིང་ལ་ལས་ | 29. Tha-tshañ-la-deb.                                                          |
| ཀླ་མཁ་མཁ་                | 30. Chhu-nak-gan (steppe).                                                     |
| ཐུ་ཕོ་ཐེ་རྡོད་           | 31. Chyo-pho-de-rog (steppe).                                                  |
| སམ་མཐིལ་                 | 32. S'ag-thil (steppe).                                                        |
| ཐུག་དཀར་མོ་              | 33. Tag-kar-mo (steppe).                                                       |
| སྐྱུག་ལའི་གཤམ་           | 34. N'úg-lai-sam (a high mountain).                                            |
| ལྷུ་སྐྱུག་སྐྱུག་         | 35. Lhún-dúg-búg (steppe).                                                     |
| ལྷུང་ལ་                  | 36. Dañ-la (a high mountain).                                                  |
| ཚི་ཀླུ་ཁ་                | 37. Tsha-chhú-kha (a hot spring).                                              |
| བཟུ་པ་ལུ་ལུ་             | 38. Bal-va-lú-yúl (steppes).                                                   |
| ལ་མ་འདམ་ཀླུ་             | 39. A'ka-dam-chhú (an extensive swamp).                                        |

<sup>1</sup> A mountain of low altitude.

40. Tag-kar-chhuân-va (a rocky hill).  
 41. Tag-kar-chhe-va (a rocky peak).  
 42. To-lonpá-thur (a cluster of seven mountains).  
 43. Kyañ-chhúi-núb (river).  
 44. Me-dothaân (a plain filled with flints).  
 45. San-khúpún-gyiísar Ño-kyithaân.  
 46. Tuñ-dúgdá (steppe).  
 47. Tuñ-t hog (steppe).  
 48. Na-mo-chhe (steppe).  
 49. Hor-chhendúl-go (steppe).  
 50. Tha-tshañsúm-do (steppe).  
 51. Di-chhú (a great river larger than the Tsañpo near Tasí-lhunpo.)  
 52. Di-go-lailho-śam.  
 53. Di-goi-laichyañ-śam.  
 54. Di-chhúilho-dam.  
 55. Na-mo-chhe (steppe).  
 56. Lab-tse-kar-chhúñ (obo).  
 57. Chhú-mar-kha (river).  
 58. Yak-go-lá-teñ (a high mountain).  
 59. Saú-súm-do (steppe).  
 60. Lañ-ma-lún (steppe).  
 61. Pa-yan-ha-raila-śam (a high mountain).  
 62. La-tehgal-na-śam (on the back of this mountain).  
 63. La-matho-lo-ga (a small hill called Lama's Skull).

<sup>1</sup> A high mountain.<sup>2</sup> North face.<sup>3</sup> South bank of Di-chu.

- མཚོ་མ་པོ་འདྲི་མོ་ 64. Zemá-thaň (thorny plain).  
 ལྷོ་ལྷོ་ལྷོ་མ་ 65. Khú-khú-Áma (steppe).  
 མཚོ་མུ་རི་དང་ 66. Tshokya-riň (a lake about 5 miles in length  
 and a mile in breadth).  
 མ་ཡུ་ 67. Ma-chya (steppe).  
 མཚོ་སོ་མ་ 68. Tsho-somá (small lake).  
 བོ་ཏ་སེ་བེ་སུ 69. Bo-hase-be-sú (steppe).  
 ཇེ་མེ་ལྷོ་ལྷོ་ 70. The-men-khú-tsú (steppe).  
 ལྷོ་ལྷོ་ལྷོ་ 71. Dam-kar (steppe).  
 མཚོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 72. Ma-chhenbom-raikaň-ri-thoň (snow moun-  
 tains).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 73. Túrínur gyi-lhoharasé (lake).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 74. Árig-chhú-tshen (a hot spring).

## ལྷོ་ལྷོ་ལྷོ་

## UPPER MONGOLIA, KHOKHONUR.

- ལྷོ་ལྷོ་ལྷོ་ 75. S'o-ro-la (low mountain range).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 76. Ur-ge-ta-tshaň (a camp monastery).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 77. Chhú-migmé-loň (streamlet).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 78. S'a-la-thú (nomad village).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 79. Alonbú-lag (contains many fountains).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 80. Ta-tshaňtaśi-gadanpal-jor-liň (monastery lo-  
 cated in stone building).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 81. Ha-tho-lai (inner side of a mountain).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 82. Tsho-Ñon-po (lake Khokhonur).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 83. Kúň-khú-ré (nomad village).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 84. Ho-yor-tho-lo-keh (two peaks).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 85. Khú-khúlo-keh (a hill).  
 ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ལྷོ་ 86. Tsha-gantho-lo-keh (a hill).

<sup>1</sup> A very high and snowy mountain.



- རྩུང་ཤུག་ 106. Ssuñ-śan (a town containing 20,000).  
 རྩུང་ལོ་ 107. Khwañ-ko (village).  
 ལ་ཡུག་ཁང་ 108. Sa-yan-jañ (military outpost).  
 དུག་རྩི་ 109. Ṭun-tsi (a village).  
 དེའི་ཡིང་ཕུ་ 110. Yin-phiñ-shú (a village).

## སྤུང་མོ་གི་

- མེ་ཁེ་དོ་ལོ་ལོ་ 111. Me-khe-tó-lón (nomad town).  
 ཨ་ལེ་སུ་ཡི་འུ་ཐག་ 112. A-le-sú-i-hú-tag (sandbanks and loam piles).  
 ཡེ་ཁེ་ཐུ་འུ་ཀེ་ 113. Ye-khe thúñ-keh (small nomad village).  
 རུ་ལུག་ 114. Hú-lan or Khu-lan (nomad village).  
 རོ་ཡོ་འུ་ཐག་ 115. Ho-yor Hú-tag (there are two wells here).  
 ཨ་ལོ་ལོ་ཐག་ 116. Au-lon Hú tag (contains many wells).  
 ཐུ་མུ་འུ་ཀེ་ 117. Thú-Myúr Hala-ka (small nomad village).  
 རི་ཁྲི་འུ་ཐག་ 118. Pin-chhiñ-phú (a small Chinese fort).  
 རྩི་ལོ་མུ་ཐག་ 119. Ñiñ-śa (khar or fort) a large fortress under a  
     Mogul Prince son-in-law of the Emperor,  
     contains 50,000 men.  
 མ་ཆུ་ལོ་ལོ་ 120. Ma-chhú (river Hoangho).  
 རི་ཁྲི་འུ་ཐག་ 121. Khiñ-chhiñ-ko-wú (small nomad village).  
 ཐུ་མུ་འུ་ཐག་ 122. Tha-pún-au-po (contains 5 "obos").  
 རྩུང་ཐུ་འུ་ཀེ་ 123. Ooñ-khúl-tshig (nomad village).  
 ཐོ་ཐུ་ལེ་ 124. Tho-thú-le (pasture land).  
 ཐོ་སོ་ཐུ་འུ་ཐག་ 125. Tho-so-thú-'Am (small nomad village).  
 སུ་ཇི་ 126. Sú-ji (pasture land).  
 ཨ་ལོ་ལོ་ཐག་ 127. On-lontho-lo-ká (a hilly place).  
 རོ་འུ་ཐག་ 128. Parotho-lo-ká (contains many hillocks).  
 མི་ལུག་ 129. Mi-lan (a pasture land).  
 རྩུང་ལོ་ཐི་ 130. Ha-rakopi (a small desert-like plain).





- ཆ་གན་ 157. Chha-gan (a white stone chorten and small monastery).
- སོ་བེར་ག་ 158. So-ber-ga (ditto ditto).
- མི་རྩི་ 159. Mai-tri (a small monastery).
- ཆ་གན་ཁུ་ཁུ་རེ་ 160. Chha-gankhú-khú-re (inhabited village with a few nomads).
- རྩི་ཆ་པོ་ལག་ 161. Tsa-hapo-lag (contains a fountain).
- ཕུམ་པ་ཐུ་ 162. Púm-pa-thu (pasture-land).
- ཨོ་སུ་ཐུ་ 163. O-sú-thú (pasture-land).
- དཀྲི་ཀའི་དཔེ་པ་ 164. Ṭai-kai (gon-pa monastery) (monastery, 200 monks).
- ཏེལ་དེར་ཕུ་ལག་ 165. Ṭel-der-pú-lag (contains a well).
- པ་ཡོན་ཕུ་ལག་ 166. Pa-yon-bú-lag (contains a well).
- ཐལ་ཕུ་ལག་ 167. Thal-bú-lag (contains a well in the middle of the plain).
- རྒྱ་ན་རི་ཨོ་སུ་ན་ 168. Jún-na-rin O-sun (contains a streamlet).
- ཆ་གན་ཨོ་ལེ་གེ་ 169. Chha-ganer-ge (a landslip). (ལ is sometimes pronounced as *ge* and at others as *keh*).
- ཏ་ལན་ཐུ་རུ་ 170. Ṭa-lanthú-rú (filled with a kind of shrub from which Chinese paper is made).
- རྒྱ་རྩི་གོམ་ 171. Kún-joi-gom (nomad village).
- ཏ་ཡ་སྤི་ལྷའི་སུ་མོ་ 172. Ha-ya-tu-wai-súma (a large monastery containing 500 monks).
- ཇལ་ཏ་ལང་ཐུ་ 173. Jib-ha-lan-thú (a range of hills).
- ཨོ་ལེ་དེ་ཀི་དེ་སྤི་ཤིན་ཨོ་པོ་ 174. Er-teni-toḡ-shiu-O-pa (contains "obo").
- པ་ག་ཁུ་རུ་ 175. Pága-hwa-chár (contains a mine of soda).
- ཁུ་ཁུ་དེ་རེ་སུ་ 176. Khú-khú-dere-su (covered with long grass).
- ཏ་གི་ 177. Ṭagi (a nomad town).
- ཐོང་འཇུག་ 178. Thoñ-jug (a nomad town).

179. Nar-thú-sú-me (a small monastery).  
 180. Gún-Nvúra (a small lake).  
 181. Sil-ge-khu (a nomad village).  
 182. Shan-ṭúi-gol (a small river).  
 183. Chha-gan-lag (contains a well).  
 184. Tsho-dún (contains a large Lamasary with  
 3,000 monks, a place of commerce with  
 20,000 people).  
 185. To-lon-nor (Dolonor).  
 186. A'lá-than-ṭú-shi (a nomad town).  
 187. Po-ra-un-ḍer (contains pasture hills).  
 188. Chog-ṭo (a valley with pastures).  
 189. Yañ-sú (a small stream).  
 190. Nol-chhin (a nomad village).  
 191. Sai-han-ṭa-pa (a high mountain which cannot be  
 crossed in one day,—a shelter for robbers).  
 192. Sai-han-O-pa (contains an "obo").  
 193. Chha-gan-ho-ró (boulder-plains and undu-  
 lated valleys).  
 194. Sán-ṭa-pa (a low hill).  
 195. Thai-ji (low hill). [mountains].  
 196. Ker-chhi-lan-ama (a saddle between two  
 mountains).  
 197. Kur-gún-hara (a rocky valley).  
 198. Mú-ran ta-pa (a high mountain).  
 199. Theme-ha-ṭa (contains a huge rock).  
 200. Lei-pa-súmí (contains a small monastery).

### ཕྱི་ན་གཤམ་

### CHINA.

201. Ko-ko-gé-ther (Chinese town).  
 202. Shiñ-kúñ (contains a Mogul and Chinese  
 population).

- ཡོ་ཧོར་ཡོ་བྱང་ 203. Ye-hor (pho-dañ or palace) (Jehor or Jehole).  
 ཡུང་ལུ་ཐོན་ 204. Wañ-sú-then (a large town).  
 ལྷན་ཡིན་ཡིང་ 205. Kwan-yin-liñ (a Chinese town).  
<sup>1</sup>རྩ་རྩ་ཧོ་ཐོ་ 206. Hárá-hotho (contains a fort and town).  
 རུང་ཤི་ཡིང་ 207. Húñ-sí-liñ (a large town).  
 ཡུང་ལུ་ཡིན་ཅི་ 208. Wañ-kyā-yin-tse (a large city).  
<sup>1</sup>ཁྲུང་ཤ་ཡུ 209. Khyañ-sá-yu (a large town).  
 རུང་ཐོ་ཡིང་ 210. Hwañ-tho-liñ (a large town).  
 ཤི་ཡིང་ 211. S'i-liñ (a large town).  
 མཚན་ཅན་རྩང་ 212. Men-chan-hañ (a town).  
 བང་ཤི་ཡིན་ 213. Pañ-sí-yin (a large town).  
<sup>1</sup>ནན་ཐས་མཚན་ 214. Nan-thas-men (a large town).  
<sup>1</sup>ཡོ་ཐིང་ཅི་ 215. Yo-thiñ-tse (a large town).  
 ཡོ་ཅི་ཆོ་རོ་ 216. Lo-chi-chho-ko (contains a stone-bridge).  
<sup>1</sup>ད་མེལ་ 217. Ṭa-mel (a small town).  
 ཡུན་ཤན་ 218. Yún-sán (ditto).  
<sup>1</sup>ཁོ་ཡུ་ཤན་ 219. Kho-yú-sán (a large town).  
 རང་ཤི་སོ་ 220. Nañ-sí-so (a small town).  
<sup>1</sup>ལང་ལྷ་སུ་ 221. Lañ-kwa-sú (a town).  
<sup>1</sup>ཆིང་ 222. Chhiñ (a small town).  
 ཡུ་བ་ཕུ་ 223. Bá-ba-phu (ditto).  
 པོ་ཧོ་ཅིང་ཡོ་བྱང་ 224. Peking (Imperial Palace and Capital).  
 རི་ལྷོ་ཐུང་ལྷོ་ལྷོ་ཐང་ 225. Ree-chyar-Hwañ-si (contains Dalai Lamas  
 སེར་པོ་ལེས་པ་ཏུ་  
 ལྷོ་ལྷོ་མའི་དཔོན་པ་

<sup>1</sup> Contains Emperor's palace.

## VI.—LIFE AND LEGEND OF TSOÑ KHAPA (LO-SSAÑ-TAGPA), THE GREAT BUDDHIST REFORMER OF TIBET.

Tsoñ-khapa was born in 1378, A. D.<sup>1</sup> in the town of Tsoñ kha (or Onion valley) in Amdo in Eastern Tibet. His father's name was Lubum-ge, and that of his mother Shiñ-ssaḥ-á-chho. The house in which he was born was overhung by a sandal-wood tree rich in foliage. It is said to have borne a hundred thousand leaves, on every one of which was visible the naturally grown picture of Tathágata S'eṅgé-ña-yo (Simhadhvani). There having spontaneously appeared on the bark of that wonderful tree the *mantras* sacred to Manjuśrí, the protector of the three classes of beings, *viz.*, men, suras and asuras, the men of the place erected a *chaitya* at its foot. A large monastery containing 10,000 monks was established near it and called the monastery of Kubum Chamba-liñ. It is said that the marvellous leaves of the selfsame sandal tree are even at the present day observed by pilgrims to bear the Tathágata's image inscribed, as it were, by nature.

When three years old, Tsoñ-khapa received the first initiatory sacrament from the celebrated Karmapa Lama Rolpai-dorje, who gave him the name Kun-gaḥ-ñiñpo. At the age of seven the young novice is said to have been miraculously visited by Vajrapáni and the Indian saint Dipánkara S'rí-jñána (called Atiśa in Tibet), from whose hands he received benediction. Having attained his eighth year, he received the second sacrament of novices from the sage Ton-dub Rinchhen who changed his name to Lo-ssañ-tagpa or Sumatikírti in Sanskrit. From the same Lama he received instruction in the Sútras and Tantras. His study-room is said to have been filled with sacred volumes, the lustre of which served him for light. At the age of sixteen he visited Tibet proper, where in the principal monasteries of U and Tsañ, such as Dewa-chan &c, he studied the sacred literature of the Buddhists under such eminent scholars as Lama Wumapa, Je-tsun Reñ-daḥ-va, the hermit of Lho-brag named Lakyi-dorje, Taśi-seṅgé &c. At the age of twenty he took the monastic vows from Tshul-thim Rinchhen, when he manifested a very powerful memory. He was able to recite at a time about 553 *slokas* of the Dulva without a mistake. He was afterwards initiated into the vows of Bodhisattva and others of the strictest kind appertaining to the Tantras. He now acquired the right to confer benediction on others. He also propitiated the divine mother Tára called Dolma in Tibet, Dugkar-samája Guhya, Sambara, Bhairava and others of his tutelary dieties. The great Indian teacher, Nágárjuna, S'rí Saraha and the all-knowing Buton, besides many other Indian and

<sup>1</sup> On the 10th lunar month of the year, bearing the name 'fire-bird,' of the 6th cycle in Tibetan chronology.

Tibetan Buddhists miraculously visited him at the time of his studying their metaphysical works. Of all these divine visitors Manjuśrī, the god of learning and wisdom, was his greatest friend. In fact he acquired great proficiency in all classes of science then known in India or Tibet. In the whole of Kañchan or the Himavat country, he was unrivalled amongst the learned. Gonpo-chhag-dug or the six-armed Bodhisattva (Vajrapāñi), Pehar Gyalpo, Vaiśramaṇa, the lord of death called Tam-chhen S'inješé and other guardians of the world became his friends and helped him uninterruptedly in the work of Dharma and the preservation of moral discipline and purity among the clergy.

Even from his boyhood Tsoñ khapa used daily to commit sixteen pages of his text-books to memory. In Tibet he studied up to the thirty-sixth year of his age, when he mastered the Tibetan translation of the Sanskrit Buddhist scriptures and the *śāstras*, the greater and smaller vehicles of law, the ancient and modern versions of Buddha's precepts, and the philosophies of the various heretical and Buddhist schools. By these accomplishments he became matchless in learning in Tibet. After finishing his studies he devoted himself to writing various commentaries and works, such as aphorisms, Lam-rim, Ñag-rim, Tantras, Vinaya, Páramitás and logic. At the time of his commenting on the Tantrik work called Sambara-múla tantra, the god Sambara is said to have miraculously appeared before him and remarked—"Tsoñ khapa! even in India such excellent commentaries and synopses as yours were never made." At the time of his commenting on the "Kálachakra," its reputed author, the celebrated Chandra Kírti, Emperor of S'ambhala, is said to have inspired him. The Yeshé-khadoma (the fairies of learning) are said to have miraculously transported him to S'ambhala before the presence of that deified emperor.

At the age of thirty-seven he bethought himself of paying a visit to India and invoked Manju-śrī to advise him on the matter. Manju-śrī personally appeared before him and said, "If by remaining in Tibet, through the medium of yoga, you invoke the Buddhas and Bodhisattvas, great good will accrue to living beings. If, for that particular purpose which can as well be attained by residence in Tibet, you visit India, your life will be shortened, consequently you will ultimately do less good to the world. I therefore exhort you to follow Nágárjuna and Chandra Kírti in doctrinal theories, and Atiśa in meditative science, and Upáli in ritual and religious observances. O saintly Tsoñkhapa! let your school be diffused over the whole of Jambudvīpa and let mankind abide by its teaching!" On hearing this, Tsongkhapa gave up the idea of visiting India. After thirteen years of meditation (yoga in solitude) he obtained *samádhi*, after which he saw several of his tutelary deities. Even the fairies of learning came in visible form to pay their respects.

He acquired great proficiency in argumentative philosophy and *vyākaraṇa*. Once, in the course of twenty days, he finished reading 100 volumes of *Sūtras* and *Tantras*, and in thirty days he unravelled the intricacies of those books. His acquirements in the *Alankāra Vidyā* (rhetoric) and in *Upadeśa* were considerable, for he was found capable of explaining three volumes of such works daily. He was possessed of rare gifts of elocution. In fact, being an inspired orator, in the midst of a crowded assembly consisting of several thousand men, he could make himself heard to the satisfaction of all. His delivery is said to have been uniform and engaging, being without variation in the pitch of his voice. Being free from any kind of disease either of mind or body, he preached with untiring zeal in the daytime and during the night time. He used to sit in *yoga* in communion with Buddhas and Bodhisattvas. "Such rare talents and assiduity" remarks a Tibetan author<sup>2</sup> "have never been noticed in any of the Tibetan Lamas of ancient or modern times." The works composed by Tsoṅkhapa are replete with sense and profound reasoning. Excellence of style, perspicuity and conciseness are their never-failing attributes. Few authors can boast of such excellencies as embellish his extraordinary writings. They are scrupulously free from errors and blunders of any kind. Arrangement and judicious order are no unimportant characteristics of his writings. His works are faultless in the qualities called *anga*, *pratyanga* and *mūla*, in consequence of which they are easy and intelligible to the general reader. In Grammar and Dialectics his reputation stands unrivalled in High Asia. He held long discussions with the learned philosophers of Tibet and Amdo. The well known Dharma Rinchen and Gé-leg-pal-ssang were forced to acknowledge his superiority. He discussed the merits of the *prasanga mādhyanika* school with the celebrated Tag-tshang-Lochhava and Sherab Rinchen whom he vanquished by his powerful logic and obliged to compose 80 slokas or verses in his praise. From that date his fame spread all over the country. The pride of rival *savants* was humbled when they came in contact with him, and they prostrated themselves before him in reverence and awe. These were the causes which led to the wide diffusion of his reforms. Prior to his advent, Buddhism, though widely spread in Tibet, had greatly degenerated through having assimilated much of the Bon heresy, and especially on account of the clergy having shewn some disregard for moral discipline and the teaching of Buddha. Every one behaved as he pleased under the shelter of its corrupt doctrines, and practised diabolical acts in the name of the *Tantras*. There were few among the Tibetan clergy who abstained from women and wine. It was Tsoṅkhapa who preached strict

<sup>2</sup> sGyal dVaṅ mKhanpo, the late abbot of the Sera monastery who wrote a voluminous life of Tsoṅ-khapa.

observance of the laws of the *Dulva* (vinaya or moral discipline), and by thus conforming to the precepts of Buddha, he revived the purest kind of Buddhism. Tsoñkhapa introduced reforms in every direction. In his reformed school was to be found the essence of the *Sútras*, *Tantras* and *Dháraṇís* of the *Maháyána* and *Hináyána* schools. One who is well versed practically in the *Vinaya* teaching of the *Hináyána* school, and who acquires the *Maháyána* or *Bodhisattva dháraṇí*, can become a good *Gelugpa*.

After *S'ákya Simha*, no teacher of Buddhism was so eminent as Tsoñkhapa. Even in the *Árya-deśa*, no such refined school as that of *Gelugpa* was known to exist. In Tibet, Tsoñkhapa is called the second Buddha, a title which *Nágárjuna*, the founder of the *Mádhyamika* philosophy, enjoyed in ancient India.

At the age of fifty-three, in the year 1429 A. D., he founded the great prayer assembly consisting of 70,000 monks well known by the name of the *Monlam Chhenpo* of *Lhasa*. It was held annually, and the practice continues up to the present day. Tsoñkhapa on that occasion adorned the head of the image of *Jovo* (lord) *S'ákya Muni* with a diadem of lapis-lazuli, pearls, rubies and other precious stones, at a cost of 500 gold *srañ* (or 30,000 Rs), and prayed that the sacred religion might continue for ever without being corrupted or degraded. Immense offerings were made. A hundred thousand edibles were placed in heaps to the height of a man's stature. A hundred thousand lamps, fed with butter in huge caldrons, with wicks as big as the largest handkerchiefs rolled up, were lighted, so that the whole city of *Lhasa* was illuminated. The glare was so great that the residents of *Lhasa* could hardly distinguish the stars in the sky. Frankincense, joss-sticks, myrrh, and flowers were offered in great profusion. There were present on the occasion, under human guise, all the gods and demigods, *Nágas* and *yakshas* that were friendly to Buddhism, together with the four classes of genii called *Gyalpo* with the great *Pehar* at their head. All these, disguised in human shape, took part in the proceedings. Tsoñkhapa observed similar ceremonies in subsequent years. In the same year, the great reformer founded the famous monastery of *Gaḥdan*. In the course of the next ten years, he turned the wheel of *Dharma* with unprecedented zeal.

In the sixty-third year of his age, knowing that his end was drawing nigh, he entrusted his principal disciples *Gyal-chhab-je*, *Kha-dub Chho-je*, *Je-śerab-señgé*, *Jam-vyañ Chho-je*, and *Chyam-chhen-chho-je*, with the charge of protecting Buddhism. He also charged the lord of death, called *Tam-chhen-sinje-chhoikyí-Gyalpo*, with the defence of the sacred creed, thus exhorting him:—"O thou, the lord of *Dharma*, in this country of *Kañ-chan* (*Himavat*), may thy religion so long as animal life



remains unextinct, be defended by thee! Thou, together with thy retinue, shalt drive away all enemies, whether internal or external, and the warlike foes of the border lands; thou shalt extinguish all kinds of heretics, who may try to injure the religion." The statue of this dreadful lord of death, who is the sworn guardian of Gaḥdan inspires terror in the minds of sinners who, even to the present day, tremble at his name. It was, according to the popular belief, by the might of this dreaded deity that the progress of the Gurkha armies beyond the boundary of Tsañ was arrested. On the 25th day of the 10th lunar month of the same year, Tsoñkhapa's person having been contracted to the size of a boy of eight, and placed in a mansion encompassed by the radiance of the rainbow, prepared to start for the land of bliss. On that occasion innumerable Suras, Asuras, fairies, gods and goddesses played instruments of music in his honour, showered flowers, and with flags and umbrellas joined in a pious dance for full seven days. On the morning of the seventh day, when by the act of his will he was lost in *yoga*, his soul, leaving its mortal frame, was absorbed in the Sambhogakāya of Buddhahood. Thence forward Tsoñkhapa, under the name of Jampal Ñiñpo, sits by the side of Maitreya the Regent of Tushita (Gaḥdan). His remains, wrapped in cloths inscribed with texts from the Dháranís,<sup>3</sup> were preserved in a Chaitya of gold. His tomb is a lofty edifice, with a gilt roof, and a golden Chaitya inside.

The Tibetans have the following account of Buddha's prediction respecting Tsoñkhapa:—In ancient times, when Bhagaván S'ákya lived, a Bráhmaṇ boy prayed to him after presenting him with a crystal rosary. Bhagaván, in return, drew from his right side a white conch shell and gave it to him, saying, "Oh Bráhmaṇ boy, in time to come thou shalt work for my religion; when it shall spread in the Himavat country, thou shalt be the president of the Dharma." The same conch shell was then concealed in the hill called Brogri, in Tibet. It is now to be found in the Dapuñ monastery and is said to be possessed of miraculous powers.

<sup>3</sup> The mystical writings, called Dháranís, were brought from India during the Sakya hierarchy in the 10th and 11th century A. D. The inscriptions were prepared in Tibet.

VII.—RISE AND PROGRESS OF BUDDHISM IN MONGOLIA (HOR).

TIBETAN TEXT.

11th Book of *Dub-thah Selkyi Melon*.<sup>1</sup>

(སྐྱུ་ལ་མཐའ་ལོ་མེ་ལོང་)

འགྲིལ་པ་ཡུལ་གྱི་གཞན་འགྲུ་ཞིག་ཏུ་སྐྱུ་ལ་མཐའ་བྱུང་རྒྱུ་ལ་ནི། དེ་ཡང་ཁ་ཆེ་  
 དང་། བལ་ཡུལ་དང་། པར་སྐལ་དང་། རི་མ་པ་ཁ་དང་། སྤུ་ཅུ་དང་། གསེར་མིག་  
 དང་། རྩུ་ག་མ་དང་། རུ་མ་མ་དང་། རངས་སྤྲིང་། སྐམ་ལོ་སྤྲིང་དང་། བྱི་ཡང་  
 རུའི་སྤྲིང་དང་། ཡ་མུ་ཀའི་སྤྲིང་དང་། གསེར་སྤྲིང་། རྩ་བའི་སྤྲིང་། མ་ཁ་དང་།  
 ཞ་དང་། སྤྲི་མུང་དང་། འད་ལྷུང་དང་། སྤུ་ཞ་དང་། ལ་ཞ་དང་། སུམ་པ་དང་།  
 ར་ཚོར་དང་། མི་ཉལ་དང་། འཇུང་ཡུལ་དང་། ཡུ་སྐུར་དང་། འོ་ཁར་དང་། ཨོ་ཚུ་  
 དང་། འཇུང་སྤྲིང་པའི་ཡུལ་དང་། ལོ་ལོ་པའི་ཡུལ་དང་། རི་ལ་དང་། ཁ་ལོང་ཁ་ལ་  
 སོགས་པའི་ཡུལ་ཆེ་ཆུང་མང་པོ་ཀ་སངས་རྒྱལ་ཆོས་འཕྲོ་ཕྱི་ཆོས་ཤེས་པ་གསུམ་རྩིང་བ་དང་།  
 མ་རྩིང་བ་ཅི་རྒྱལ་དང་། ཡུལ་དེའི་འཇུང་བ་ལྷན་མོང་དང་། ལྷན་མོང་མ་ཡིན་གསུལ་བྱ་  
 ཁོ་ཀའི་སྤོད་ཡུལ་ཅི་རྒྱལ་པའི་རྒྱལ་ཁྲིལ་དར་བ་ལྷན་པ་ལྷ་རྩིང་ལོ་ལོ་པའི་དེ་དང་ལ་  
 དེ་དག་ཏུ་ལྷ་བ་དཀ་པའི་རྒྱལ་ཁྲིལ་དུ་མ་ཡོད་དེས་པས། དེ་ཆོས་མཐའ་དག་པ་ནི་  
 བརྗོད་ཀྱིས་མི་ལཱ་སོ། དེས་ཀ་འདིར་སོགས་ཡུལ་དང་། ལོ་ཡུལ་དང་། ལྷ་ལྷ་ལ་  
 ཆོས་ལྷ་རྩིང་དར་བའི་རྒྱལ་རིམ་བཞིན་ཀ། འདི་ལ་གསུམ་ལས། དང་པོ་སོགས་ཡུལ་དུ་  
 དར་བའི་རྒྱལ་ནི། ཡུལ་འདིར་ལྷ་གར་ལྷི་པཏ་སྐྱུ་ལ་སོགས་ལྷན་ཀས་བཟུལ་པའི་སྤོད་ལྷོ་  
 བའི་ལོ་ལྷོས་མི་འདུག་པས། ཆོས་ལྷི་ཤོག་མ་ཡོད་ཀས་བྱུང་བ་ཡིན་ལ། དེ་ཡང་དང་  
 པོ་བྱུང་བ་ནི། ས་སྤོ་པའི་ཆོས་ལྷན་ལྷི་ཏེ། ལྷོས་ལྷི་ལྷོར་ལོས་བསྐྱུར་པ་རྩིང་  
 ལི་སི་བོད་དུ་བྱོན། མངའ་རིས་སྤོར་གསུམ། དབུས་གཙོང་ཅ་བཞི། ལྷོ་ཁམས་སྤང་  
 གསུམ་ཤམས་ཅད་དབང་དུ་བསྐྱུས། གཙོང་དུ་མི་ལྷ་བཏང་ལྷོ་ས་ཆེན་གྱུ་དག་ལྷོང་  
 པོ་ལ་འདུག་ཀོད་སོགས་བཞིས་ཤིང་མཚོད་ཡོ་ཀད་ལྷོར། ལྷོ་ཀས་སོགས་ཡུལ་དུ་གདན་  
 འདོན་པའི་ལྷོ་བ་སྐྱུ། རི་ཀ་གསུམ་འགྲུ་ཞིག་གདན་ཅདས། དེ་ལ་བརྗོད་ཀས་  
 སོགས་པོ་ཤམས་ཅད་བཟུལ་པ་ལ་དད་པར་ལྷོར་ཏེ་དཔོན་མཚོ་ག་མཚོ་དེ་པའི་མཚོ་

<sup>1</sup> See Vol. L, p. 187, note 1.



བཟང་མོ་ཕྱ་བ་སྐྱ་མ་འཕགས་པ་ལ་ལུས་ཤིང་། རྒྱལ་པོ་ཡིད་ཆེས་པའི་ཆེད་དུ་བསྐྱོད་དང་  
 རྒྱ་འབྲུག་འབྲུག་པར་གསོལ་བ་བཏབ་པ་བཞིན་ཞུས་ཤིང་། རྒྱལ་པོ་སོའི་ཕྱི་མདུན་  
 སར་བསྐྱོས་ཀྱི་མ་མཁའ་དེ་ཕྱི་ལ་སྤྱད་བཅའ་པ། རི་ལ་འཕལ་བུ་དུ་འབྲོ་བ་སོགས་  
 བཟུམ་པ་ལ། འཕགས་པས་རང་ག་ཡིན་ལས་ལྷ་བཅད་ཀས་སོ་སོར་སྐྱུར་བ་རྒྱལ་བ་  
 རིགས་ལྟར་ལྟར་པ། སྐར་ཡང་འཕགས་པའི་སྐྱུར་ལྟར་པ་སོགས་ཏུ་འབྲུག་བཟུམ་ཞེས་  
 ཡི་མོ་འབྲུག་ཞིག་ཏུ་མཐོང་། རྩེ་བ་སྣོན་ལས། རྩེ་བོ་ལོ་བསྐྱོད་དང་མཇུག་ཀས། བོད་ཡུལ་  
 སོགས་གང་བདེར་ཆོས་ལྟོད་ཅིང་། དེད་ལ་སྣོན་ལམ་བཟང་པོ་ཤོད་ཅེས་ལུས་ཏེ་  
 འཇུག་ས་བཟང་པོ་བསྐྱབས། ཞེས་པ་ཅིམ་ལས་མི་འབྱུང་དོ། ལང་སྐྱུའི་མཁའ་ཀང་  
 དུ་ལྷ་ལྷོ་ལི་ལིའི་མཆོད་རྟེན་ཕྱ་བ་ཞིག་ཡིད་པ་འདི་ཀམ་པསྐྱུའི་མཆོད་རྟེན་ཡིན་པ་ལ།  
 སྐད་རྒྱུད་ཉམས་ཀས་ཀམ་ལི་ལིའི་མཆོད་རྟེན་དུ་གྲགས་སོ་ཞེས་དམ་པ་འབྲུག་ཞིག་གིས་  
 གསུངས་པ་ལྟར་ཀ། ཀམ་པསྐྱུའི་གཞུང་འདིར་སྐྱུ་ལྷ་དཀ་ལས་འདས་པ། གོར་མ་ཆག་  
 ལྱང་། དེ་བ་སྣོན་སོགས་སུ་བོད་དུ་ཕྱོག་པའི་ལོ་རྒྱུས་འདུག་པོ། རྒྱལ་པོས་རྩེ་ཞིག་  
 འཕགས་པ་ལ་དབང་མ་ལུས་པར་ཤོག་མར་བརྗོད་མོ་ལ་ཕྱི་རྩེ་དབང་ལུ་བརྒྱལ་ཕྱོ།  
 དམ་ཚིག་ཅི་འདྲ་དགོས་པ་འདུག་ཅེས་ཅིས་པར། བརྗོད་མོ་དམ་ཚིག་ཀྱི་མས་སྐྱས་པ་ལ།  
 རྒྱལ་པོ་ཀ་ཏེ། དམ་ཚིག་གཞིན་ཀྱི་མས་བསྐྱུང་རྒྱས་ལྱང་། སྐར་མའི་བཀའ་ལས་ལི་འདྲེ  
 བ་དེད་རྒྱལ་པོ་ཆེན་པོ་ཡིན་པས་མི་རྒྱས་རྩེ་བ་ལ། བརྗོད་མོས་འཇིག་རྟེན་ཕྱི་ཕྱ་བའི་  
 ཕྱོགས་ལ་རྒྱལ་པོ་དང་། ཆོས་ཕྱོགས་ལ་སྐར་མ་གཅི་བོ་ཕུས་ཆོག་སྐྱས་པས། རྒྱལ་  
 པོའི་སོམས་ལ་འཇུག་པར་ལྟར་ཏེ། དམ་ཚིག་ལྷུ་པའི་འཇུག་ཏེ་བཞི་དང་བཅས་  
 པས་དེའི་བ་རྩོ་རྩོའི་དབང་ཉམ། དབང་ཡོན་དུ་གསེར་ཕྱི་མཚུལ་ཆེན་པོ་གཉིས་ཕྱི་གཅིག་  
 ལ་སྐྱ་ཏིག་སྐྱ་ག་མེད་པ་ལྷན་རྒྱུ་ཅིམ་སྐྱུངས་པའི་ཆོམ་སྐྱ་བཏོང་པ་དང་། གཅིག་ལ་  
 གསེར་ཕྱི་རྩོ་རྩོའི་སོགས་བཏོང་པ་དང་། གཞན་ཡང་རྩོ་རྩོའི་མོང་གསེར་དུ་ལ་གསོ་  
 དར་བསམ་ཕྱིས་མི་ལྷུ་པའི་འབྲུག་བ་སྐྱུ་ཞིང་། རྒྱ་ཀའ་སྐད་དུ་ཤིང་ཤིང་དུ་གྱོ་གྱོ་ཕྱོ་  
 རམས་གསུམ་ཆོས་ཕྱི་རྒྱལ་པོ་ཞེས་པའི་མཚན་གསོལ། ལོང་ལྷུ་ལི་ལིམ་ཕྱི་ས་ཆ་ཡུལ་  
 མི་དང་བཅས་པ་དང་། ཕྱིས་སུ་རིམ་པས་བོད་ཆོལ་ཁ་གསུམ་ཡོངས་སུ་རྩོགས་པ་  
 འབངས་སུ་ལྷུ། རྒྱལ་པོས་བོད་ཕྱི་བརྗོད་འམས་ཅད་ཆོས་ལྷན་ས་སྐྱུ་པ་ཕྱོད་དགོས་  
 པའི་ལུང་བསྐྱབས་རྩེ་བ་ལ་འཕགས་པ་རྩོ་པོ་ཆེས། རང་རང་གི་སྣོན་ཀས་དར་བའི་ཆོས་  
 ལྷན་སུ་གཞན་ཀ་ལོགས་རྩོལ་གསུངས་པས་བཏང་སྐྱོམས་སུ་བཞག་པོ། འཕགས་པ་  
 རྩོ་པོ་ཆེ་ཤིང་སྐད་ལོ་བོད་དུ་ཕྱོག། རབ་བུང་ལྷ་པའི་ས་སྐྱུ་ལོ་སྐར་ཡང་ཚོར་ཡུལ་དུ་



ཕར་ལྷུང་ཀའང་། བདེ་སྲིད་ཐུག་པོའི་དུས་སོག་ཡིག་གི་བཀའ་འགྲུལ་ལྷུང་དག་མཛོད་ཀས་  
 དཔར་ད་བསྐྱབས། འཛོལ་སྲིད་གོང་མ་ཚེས་ལུང་ཐུག་པོའི་བཀའ་འགྲུལ་འགྲུལ་ཡོདས་སུ་  
 རྩོགས་པ་སོག་སྲད་དུ་བསྐྱུར་ཀས་ཕར་དུ་བསྐྱབས། འདི་དུས་ལུང་སྲིད་མཛོད་ཅད་མཚེས་པ་  
 རྩོག་པོའི་རོ་རྩོག་སོག་སྲད་དུ་ཚོས་བསྐྱུར་བ་ལ་མཛོད་མི་རྒྱུད་གི་དག་ཡིག་མཛོད་པོའི་འཛུང་  
 བཀས་རྩོགས་རྩོག་མཛོད་པ་ཕྱིས་ཕྱི་སྐྱུར་ལུང་ཀམས་ལ་གསུང་འབ་ཕྱི་བའོ་དོན་བཞུག་པོའི་  
 མིག་དུ་ལྷུང་དོ། རལ་ཀའི་ཡུལ་དུ་ཨ་སུ་ཤའི་ཐུག་པོ་བསོད་ཀམས་ཕྱི་མཚོ་སོག་ཡུལ་དུ་  
 ཕྱོག་དས་མཛོད། ཨེར་དེ་ཀི་རོ་བའི་གཞི་གསུང་ལ་འདེདས། དའི་ཀེ་བོ་རོ་རྩོག་ལྷ་ལྷི་ཡོ་  
 ལྷ་ཀའི་ཕྱི་སྐྱུར་དུ་རྩ་ཀེ་ཤའི་སྲིད་པ་རོ་བའོ་དོན་དམ་པ་སྲོ་བའོ་དོན་འགྲུལ་པོའི་ཐུག་མཚོ་  
 འཛུངས། རལ་ཀེ་ཚོ་བདུན་ཡོདས་ཕྱི་གཞི་གསུང་ཕྱི་ལྷུང་། འཛོལ་དཔེདས་གོང་མ་ཚེས་  
 པོས་ལུང་བསྐྱུར་སྲིད་གོང་མཛོད་ཤིག་དུ་ཀེ་བ་མཛོད། རྩོག་པོའི་ཐུག་སྲིད་གི་དགོན་  
 པ་བཏམ། དེ་ཀས་སྐྱུལ་པོའི་སྐྱུ་རྩམ་ཕར་ཕྱོག། ཡང་པཎ་ཀེས་སྲོ་བའོ་དོན་ཚོས་ཕྱོག་དང་།  
 ཐུག་དཔེད་ལྷ་པོའི་སྲོ་བ་མཛོད་ཡ་པཎྜི་ཏ་སྲོ་བའོ་དོན་འགྲུལ་ལས་དང་། ཨེར་དེ་ཀི་པཎྜི་ཏ་  
 སྲོ་བའོ་དོན་འགྲུལ་འཛོལ་ཀའི་གཞིས་ཕྱིས་ལུང་དགོན་པ་བའོ་དོན་ཀས་བཞུག་པོའི་ཕྱི་བའོ་དོན་  
 མཛོད། དེ་ཀས་བའོ་དོན་ཀའི་ཕྱི་ལྷུང་དུ་སྲོ་བ་ལྷུང་དམ་པ་དང་དགོན་འཛུང་ཕྱི་སྲོ་བ་ཡོདས་སུ་  
 བཏམ་ཕྱི་བའོ་དོན་སྐྱུལ་ཕྱི་བཞུག་པ་ཕྱིས་ཕར་ལྷུང་། ཤེར་གོང་ཕྱི་ཡུལ་དུ་ཕུང་སོམས་སྐྱུར་  
 ལམ་ཕར་གསལ་པ་སྲོ་བའོ་དོན་འཛོལ་དོན་ལྷུང་ཕྱི་མཚོ་ཕྱོག་ཀས་བཞུག་པོའི་སྲོ་བ་ཡོདས་  
 ཀའང་། ཨོ་རྩོ་སུའི་མངའ་འོག་དུ་སོད་བས་ཀ་ཅད་འཕེལ་ཐུག་མ་ཕུང་བས། དུས་ཕྱིས་  
 ཨོ་རྩོ་སུའི་འོག་ཀས་ཤོན་དེ་འཛོལ་དཔེདས་གོང་མའི་མངའ་འབས་སུ་རྒྱུད། དཔོན་ཁྲག་  
 ཀམས་སོ་སོར་ཕྱོགས་ཤིང་དུ་བའོ་དོན་ཀས་འཛོལ་ཅིང་བཞུག་པ་རིག་པོ་ཀེ་ལྷུང་མཚོད་ལྷུང་  
 ལེན་ཕར་ཕུད་དོ། ཨོ་རྩོ་དམ་ལྷུང་ལོད་ལ་ཀོ་པ་བའོ་དོན་ཡོད་པ་ལས། ཐུག་སྲིད་ཀོ་ཤོད་  
 ཕྱིས་འཛོལ་བའོ་དོན་པ་ཡིན་ལུང་། ཀོ་རྩོ་སུའི་རིགས་ལས་སོག་པ་པོ་ཤོག་ལྷུང་ཕྱོགས་འཛུང་  
 ཐུག་པས། ཀོ་ཤོད་ཀ་ཀེས་ཀའི་ཕྱི་ཐུག་སྲིད་འཕེལས་ཀས་ཨོ་རྩོ་ཕྱི་ཐུག་ཁམས་ཡོདས་  
 ལུང་ལུང་བསྐྱུར་། མདོ་སྐྱུལ་ཕྱི་སྲིད་མངའ་དུ་བའོ་དོན་ལས། དའི་རྩོག་སུ་ཨེར་དེ་ཀི་རོ་རྩོག་ལྷུང་  
 ལུང་ཤས་ཅི་ཚོ་དཔེད་འབ་བའོ་དོན་ཐུག་ཕྱི་དང་ལྷུང་ཕར་དུ་དགོན་ལྷུང་རྩོག་ལྷུང་ལ་ཡིད་  
 ཀེས་ཕྱི་དང་བའོ་དོན་ཕྱོ། བསྐྱུར་ལྷུང་པོ་ཀས་སྐྱུལ་ཀེས་དགོན་འཛུང་དགོན་ལོགས་འབ་ཕྱིས་  
 དང་དཔལ་འཛུང་ཕྱི་མཚོ་གཞིས་རྩམ་ཕར་སྐྱུར་ལུངས། དེ་རྩོག་འཛུངས་སྐྱུངས་ཀས་སྐྱུ་ལྷུང་  
 པ་བཞུག་པ་འབ་ཕྱིས་སོགས་མཛོད་པ་མང་པོ་སྐྱུར་ལུངས་དེ་ལྷུང་པ་ཀམས་བཞུག་གཀས་ལ་  
 བའོ་དོན། དགོན་ལྷུང་སྲོད་ཀམས་ལ་བསྐྱབས་ཕྱི་གཀམ་རྩོ་སྲིད་མ་གཞིས་འཛོལ་ལྷུང་ཕྱོགས་ཀས་



དུ་ཐུན། རྒྱལ་བ་བསོད་ནམས་རྒྱ་མཚོ་ལ་ཨོ་ཏོ་ཨོ་མི་ཞིགས་མདོ་སྐྱེ་གསེར་འོད་དམ་བུ་ལ་  
 རྒྱལ་མཁས་ལྷན་པའི་རྒྱུ་། མིང་འཛིན་པར། ཨོལ་ཤུག་གེ་ཏོག་རྒྱུ་པས། དེ་མཁས་མི་  
 ལོ་ཞི་གྲུ་མ་ཚོལ་གྱི་ཡུལ་དུ་ཚོས་འདི་དུ་བུ་འབྱུང་ཏོ་ཞེས་ལུང་བཟུག་པ་ལྟར་སྤྱི་བདེ་ག་  
 མཚུངས་དེ། གསེར་འོད་དམ་པ་སོགས་ཚོས་མང་དུ་བཟུང་ཏོ་འིང་བཟུག་པའི་སྤྱི་བདེ་ག་  
 ཚ་ཚར་རྒྱལ་པོས་སོག་པོ་ཚོ་ཚེ་རྒྱལ་གི་མང་དུ་དུས་འབྲུག་བསྐྱེད་པར་བརྟེན། རྒྱལ་ཚུལ་  
 ཚོལ་དུ་འགྲུབ་ཞིག་བྱོས་པར། དཔོན་པོ་པམ་རྒྱུ་མང་མ་འཚམ་པའི་རྒྱུ་ལྷན་པའི་ཚོགས་ལྷན་གྱི་  
 རང་ཡུལ་མས་སྤྱོད་པ་མཚོ་ཁར་འོངས་མས། ཨོ་མདོ་ལ་ཚ་མཁས་མངའ་འོག་ཏུ་  
 བརྒྱལ་སྤོ་ཏོ་ཞིག་དབང་ཤང་ཚེ་བུ་ལྷན་པས་བཟུག་པ་སྤྱི་དང་། རྒྱལ་པར་ཏོ་བོ་དག་ལྷན་  
 པའི་བཟུག་པ་ལ་གཞོན་པ་ཅི་འབྲེལ་བུས་པའི་རྒྱ་མཚོ་རྒྱལ་པོ་འདི་ལྷན་དུ་སོན་ཏེ། མོ་  
 རིག་པོ་ཚེ་ལི་བཟུག་པ་འབྲུག་ཞིག་གཅེས་པར་དགོངས་མས་དམག་གི་དཔུང་ཚེ་པོ་དང་  
 བཅས་རང་ཡུལ་མས་ཐུན་པ་མེ་སྐང་ལྷ་བ་དང་པོར་མཚོ་ཁར་འབྱོར་ཏེ། གཡུལ་བཞེ་བས་  
 ཚོགས་གྲུའི་དམག་ཁྲི་ཞིག་བཞི་དང་བཅས་པ་ལྷན་མ་མདེ་པར་བཅོམ་སྟེ། མདོ་སྐྱེད་གྱི་ལྷོ་  
 གས་མཐའ་དག་མངའ་འོག་དུ་བཟུངས། དེ་མཁས་རྒྱལ་བ་ཡལ་སྐས་ལ་མཇུག་པའི་ཚེ་ད་  
 དུ་དབྱུངས་སུ་ཐུན། རྒྱལ་དབང་ལྷ་པ་ཚེ་པོ་དང་། པཎ་ཚེ་སྤོ་བཟང་ཚོས་གྱི་རྒྱལ་མཚོ་མ་  
 གཞིས་གྱི་ཞལ་མཇུག་ཏེ་གུའི་གི་རྒྱུ་དུ་བཟུག། དགྲའ་ལྷན་དུ་བཇུག་པར་ཐུན་པའི་རྒྱུ་  
 དེ་དགོངས་ཞེར་བདུན་ཡིན་མཐའ་སྤོད་གྱི་དུས་རྒྱུ་མོ་ཚམ་ཡང་མཐོང་བའི་ལྷན་པ་ལིན་དུ་  
 དགའ་བ་ལྷན་པས་བཟུག་སྤོད་མཐའ་དག་དགའ་འཇུག་དུ་འབྱུང་བའི་རིག་འབྲེལ་འབྲིས།  
 དེ་མཁས་སྐང་ལོའི་སྤྱི་རྒྱུ་མཚོ་ཁར་ཐུན། བུ་ཁམས་སུ་བོ་ཏོ་རྒྱལ་པོ་དོན་ཡོད་སངས་  
 རྒྱལ་བཟུག་པ་ལ་ལིན་དུ་གཞན་ཅིང་། བོན་གྱི་ཏིང་ལྷན་ཁོན་གཅི་བོར་མཚོན་པའི་རྒྱ་  
 མཚོ་མས་མ་ཏེ། ས་ཡོས་ཚོར་ལྷ་ལྷ་པའི་མང་དུ་དཔུང་གི་རྒྱུ་གས་དང་བཅས་བོ་ཏོ་ཐུང་  
 དུ་ཐུན། མངའ་འབངས་ལལ་ཚེར་སྐངས། བོ་ཏོ་རྒྱལ་པོ་ལྷོ་གས་གཞན་དུ་བྱོས་པ་སྤྱོད་པས་  
 འབྲུག་ལྷ་བ་བརྒྱ་གཞིས་པའི་ཞེར་ལྷ་ལ་བརྒྱུད་སྟེ་ཁྲི་མོན་དུ་བརྒྱལ། ས་དག་གའ་འབྲུག་  
 ལྷན་ལུང་པ་སོགས་གྱི་སྐད་པོན་བཅོན་དུ་རྒྱལ་པ་མཁས་ལྷན་བཏོན་ཏེ་རང་གཞན་སུ་བསྐྱེད།  
 འཇུག་རྒྱལ་པོ་རྒྱུ་ཚོད་གྱི་རྒྱ་མཁས་གྱིས་ལྷན་དཔུ་ཞིག་འབྲུག་ཞིང་སྐས་འདུད་ལྟར་སྐྱུར་སྐངས།  
 དེའི་རྒྱུ་ལྷན་གཅིང་གི་རྒྱལ་པོ་ལྷོ་སྤོད་གཅིང་པ་ཡིན་ཅིང་། དུས་གཞི་པ་སྐྱེ་མ་མཚོན་གྱི་  
 གཅི་བོར་པརྒྱུད་སྟེ། དག་ལྷན་ལྷོ་གས་ལ་བསམ་སྤོར་འོག་པ་མང་དུ་ལྷན་པར་བརྟེན།  
 རྒྱལ་པོ་འདི་དཔུང་གི་རྒྱུ་མཚོ་ཚེ་པོ་དང་བཅས་ཏེ་དབྱུངས་གཅིང་གི་རྒྱུ་གས་སུ་བཏོགས། གཅིང་  
 བའི་དཔུང་མཐའ་དག་བཅོམ་སྟེ་གཅིང་བ་རྒྱལ་སྤོན་བརྒྱུད་མས་དབྱུངས་གྱི་སྤོར་གཞིས་ཁར་



བཅོམ་དུ་བརྒྱལ་ཅིང་དབྱུང་གཅིང་གི་ཕྱོད་ལྷན་མངའ་འོག་དུ་བསྐྱུལ། བོད་ཚེས་ཁ་གསུམ་གྱི་  
 གྲུག་པོར་གྱུར་དེ་བཟའ་ཁྱིམ་ལ་གྱི་གདུག་ལ་དམར་པོ་མིང་རྩེའི་བར་དུ་འཁོར། དགེའུགས་ལ་  
 འོག་པར་འཇུག་བའི་མི་བསྐྱུག་པའི་སྐྱེ་བོ་འམས་ཅད་ཚེར་བཅད། གྱི་གར་གྱི་གྲུག་པོར་པོ་  
 ལིང་། བལ་བོ་ཡམ་གྱུའི་གྲུག་པོ། མངའ་རིས་གྲུག་པོ་སོགས་མཐའི་གྲུག་ལྷན་མང་པོས་  
 གྲུང་ཡུལ་འུགས་གྱི་སྐྱེས་ལྷན། དབྱུང་གཅིང་གི་མངའ་འབདས་གྲུག་དབང་འམས་ཅད་  
 མཚུན་པར་སྐྱུལ་དེ། གནམ་བསྐོས་དགའ་ལྷན་པོ་བྱང་ཁི་ཆལ་མིང་གྱི་དབྱུང་འཕང་དབྱུང་ལ་  
 འིག་པར་གྱུར་དེ། ད་ལྟའི་བར་དུ་ས་དགའ་ལྷན་གནམ་དགའ་ལྷན་དུ་བྱས་པ་འདྲི་ཡང་གྲུག་  
 པོ་འདྲིའི་རིམ་དུ་འབྱུང་ལོ། འདྲི་ལ་ལས་བརྒྱ་ཡོད་པ་ལས། ཏ་ཡན་ཆུང་དང་། དེའི་ཚེ་པོ་  
 ལྷ་བཟང་གཤེས་ཀྱིས་རིམ་པར་བོད་གྱི་གྲུག་པོ་བྱས། ལས་འཇུང་ཨ་ཁུ་བཟ་ཤིས་ལྷུ་  
 གྱིས་མཚོ་སྤོང་པའི་གྲུག་པོ་བྱས། དེ་ལྟར་སློབ་གྲི་ཆུང་གྱི་བརྒྱུད་པ་དཔོན་ཁ་གསོ་སོའི་གྲུག་པ་  
 གྲུང་ལྷོ་བས་འབྱེད་དབང་འཕང་དང་ལྷན་ཞིང་། གཞན་ལ་ལྷོས་མི་དགོས་པའི་རང་རྒྱུགས་  
 ལྷུང་བར་ཡོད་ཅུང་། གྱིས་སུ་བཟུང་འཛིན་ལྷང་གིས་འབྱུགས་པ་བསྐྱངས་པར་བའི་ཆ་  
 ལྷུངས་ཅད་འཇམ་དབྱངས་གོང་མའི་མངའ་འབས་སུ་རྒྱུད། གོང་ཆས་སོ་སོའི་འབྲེལ་དང་  
 བདམ་གྱི་ཆ་གནད་ཞིང་། ཡལ་མེས་གོང་མའི་སྟོན་བཞིན་རི་བོ་དགེ་ལྷན་པའི་བཟུང་འཛིན་  
 དང་བཅས་པ་ལ་གྲུས་མཚོད་དང་རང་རང་གི་ཆུང་སུ་དགེ་འདུག་གྱི་སྟེ་འུགས་པ་སོའི་ཆས་གྱིས་  
 བཟུང་པའི་འབས་འདེགས་ལྟར་ལོན་པར་བྱེད་དོ། དེ་ལྟར་སོགས་པའི་ཡུལ་གྱི་འདད་པར་བཟུང་  
 པ་དར་ཆས། བར་སྐབས་ཞིག་ཆས་སོགས་བརྒྱུན་ཆུང་ཆུང་དབྱུང་གཅིང་དུ་སྐྱོད་གཤེར་ལ་འབྲེལ་བའི་  
 སྟོན་དར་བས། བོད་དུ་སྐྱོད་གཤེར་ཚེད་ལྷན་བཞིན་དེ་སོགས་ཡུལ་དུ་འདོད་ཆས་བཞད་སྐྱུལ་  
 ཅི་རིགས་གྱིས་བཟུང་པ་འཛིན་སྟེན་བྱེད་ལྷན་པ་མང་དུ་བྱུང་ཞིང་། དབྱུང་གཅིང་དང་མདེ་  
 ཁམས་ཅི་རིགས་ཆས་སྐྱེས་ཆུང་དམ་པ་སྐྱེད་མང་དུ་བྱོན་པལ་བའི་ཆུང་ཆས། དེང་སང་གི་དུས་  
 ལུ་ཚེར་གྱི་ཡུལ་གྱི་འམས་ཅད་གཞི་གཞི་ལ་ཁང་དང་དགེ་འདུག་གྱི་སྟེན་གང་ཞིང་། མཚོན་ཤིང་གྱི་  
 བཞད་གཡང་དར་བས་བཟུང་པ་རིམ་པོ་ཆེ་འདེན་ཞིང་གྲུག་པར་སྐྱུར་དོ། སོ་ལོན་བར་  
 ལྷན་གྱི་སྟེ་དགའ་ཞིག་ཅིམ་མ་གཤོགས་སོགས་ཡུལ་བྱིད་དུ་སྐྱེས་ལས་དང་སྐྱོ་སོགས་གྱི་ལྷ་བ་དུང་  
 པའི་མིང་ཅམ་ཡང་མེད་ལ། སྤོང་བྱུང་གིས་སྐྱེ་དང་སམ་འི་ཆེས་བརྒྱུད་འཛིན་མཚན་གྲུང་དེང་  
 སང་མེད་བས་ལྷ་སའི་གྱི་རིང་འུགས་འབྲེལ་ཞིག་གིས་ཁྱབ་པར་གྱུར།

## TRANSLATION.

The three wheels of the Buddhist doctrine spread over various countries, large and small, such as Kashmir, Nepal, Persia, Champaka, Kiś-kindá, Sermig, Gyugma, Ramma, Siam, S'ingala, Priyanku, Yamuna, Chandra dvípa, Makha, Kaśa, Gyi-Jaân, Shaân-Shúân, Brusha, Hasha, Sumpa, Sahor Miñug or Burmah, Jaân-yul, Yugur, Thogar, Orgyan, Dođípa, Lodpa, Chola, Kalinka, &c., &c. Various accounts are given of the rise and decline of the sacred creed in these countries in converting all living beings universally and partially, according as *Karma* permitted. In those countries many heretical doctrines also existed, which will not all be described here. It will be enough to describe the propagation of Buddhism in Sog-yul (Mongolia).

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\*

There is no account of the introduction of Buddhism in Hor by any Pandits or saints from India. The first light of Buddhism came from Tibet—and that from the Sakyapa school. Chhingis Khán who turned the wheel of might (became a mighty conqueror) visited Tibet. After subjugating Nari-kor-sum, U' and Tsaân, Lho, Kham and Gaân, he sent an envoy to Tsaân, offering large presents to the learned Kun-gaḥ-Niño, the hierarch of Sakya, and appointed him his spiritual guide, and subsequently invited him to visit Hor. He obtained from Tibet some images, sacred volumes and Chaityas, from which the Mongols imbibed faith in Buddhism and commenced to adore Kon-chhog or the Supreme Being. During this time some Mongols also took the vows of Upásaka &c., whence they got hold of Dharma. This took place in the *fire-hare* year of the 4th cycle or 2041 of the Buddhist era, if Buddha's Nirvána were calculated from the year of the same name ; but if it be calculated from the *iron-dragon* year, the introduction of Buddhism in Hor must be placed in 2097 B. E. From the *fire-hare* year to the *iron-dragon* year of the 10th cycle 503 years elapsed. During the reigns of Goyug and Gútan, the two grandsons of Chhingis Khán, Buddhism was formally introduced into Hor. Gútan whose capital was in Laân-du, hearing the fame of Sakya Paṇḍita, sent an envoy to Tibet with rich presents to invite him to visit Hor.

Sakya Paṇḍita had been previously told by his tutor Sonam-tse-mo about a prediction, that he should be invited to propagate Dharma by a border race who wore hats like falcons and shoes like a hog's snout. The prophecy being now realized, Sakya Paṇḍita accepted the invitation. Accompanied by his nephew Phag-pa and Chhyagna he set out for Hor and met the king in the year *fire-sheep* of the 4th cycle (this date corresponds with A. D. 1248). The king was laid up with a disease called *sadag* (leprosy),

of which Sakya Paṇḍita cured him by the mystical invocation of the *Simhanāda dhāraṇī*. The king and his ministers heard from him the mystical worship of Gye-va-dorje.

He secured to himself their sincere faith by performing various miracles. Prior to this period the Mongolians possessed no written language. Sakya Paṇḍita became desirous of designing a new alphabet for them. Once he observed a certain woman rubbing (softening) a piece of hide with a piece of timber of the shape of the teeth of a saw. He shaped the Mongolian characters after the teeth of that implement. By arranging the letters, divided in masculine and feminine characters,\* with hard or tight, loose or slack, and weak or soft powers he invented the system of writing of the Mongols. In the year *iron-hog* (corresponding with A. D. 1252) both Sakya Paṇḍita and the king died. The remains of the former were deposited in the Chhorten of Dulpai-dé outside the fortress of Lañ-ju. Subsequently in the reign of Muñkhe, Karma Bakshi and others from Tibet visited Hor. Muñkhe's younger brother named Khúblai became very powerful. He conquered China, Tibet, the whole of Hor, and about half of India up to the furthest boundary of Kashmir. He invited Phagpa-Lodoi-Gyaltshan,† the nephew of Sakya Paṇḍita, from Tibet. On his coming to Hor in the year *water-ox*, the Emperor met and held long discussions on religious matters with him, and imbibed much faith in him. Previous to this, he had showed much attachment to Karma Bakshi. Although Phagpa's acquirements in grammar and sacred literature were great, on the other hand the acquirements of the bearded Lama, as Karma Bakshi was called, in judicious learning were eminent. Once under the secret advice of the Emperor, the Empress, named Jema-ssañmo, who revered Phagpa above all, asked him to enter into competition with Karma Bakshi in the performance of miracles. This was done with a view to amuse the Emperor. The parties having agreed to the proposal, the Bakshi, in the presence of the Emperor and his ministers, mounted the sky where he sat cross-legged, as in *yoga*, and passed right through mountains, &c. Phagpa also performed miracles by decapitating himself, then severing the five limbs and turning them into five Dhyáni Buddhas. He afterwards accomplished their re-union to restore to himself his own body. \* \* \* \* \*

\* Of the consonant characters, every individual was formed by the combination of a vowel and a consonant, such as—

|    |    |     |    |    |
|----|----|-----|----|----|
| Na | pa | gha | la | ta |
| Ne | pe | ghe | le | te |
| Ni | pi | ghi | li | ti |

and so on.

† Arya Mati Dvaja.

Within the fortress of Lañju (or Lañdu) there is a tomb called the Chhorten of Karma Liśi which is identified with the tomb of Karma Bakshi, Karma Liśi being a mere corruption of the name Karma Bakshi. In the face of this account, the Debther Ñonpo and other works say that Karma returned to Tibet where he died.

Previous to the Emperor's taking spiritual vows, the Empress observed the mystic ceremonies of Kaidorje. He inquired what kind of vows were to be taken. When the Empress uttered the words of the vow, he remarked, "Although I might take some of the vows, yet being a sovereign, I cannot say that I will not violate the words of my spiritual guide." The Empress removed the objection by observing, that in worldly matters the Emperor's authority should be supreme, whereas in spiritual affairs the Lama's command should be paramount. The Emperor, satisfied with the suggestion, observed 24 ceremonies, called Thub pai Khor, together with the invocation of Gyeva-dorje. On the occasion of initiation, Khúblai presented the Lama with two large maṇḍalas (circular heaps of precious things) of which the one on the right-hand side was full of pearl balls without pinholes and as big as sheep's droppings, placed in bundles; the other on the left consisted of heaps of gold. Besides these, immense presents consisting of horses, mules, camels, silk robes, silver and gold, &c., were made to him. He decorated him with an exalted order which in Chinese is called "S'îñsîñ tákausri," meaning the spiritual king of the three worlds, and conferred on him the city and country of Lishim and subsequently the entire sovereignty of Tibet and Tsholkha (Khokonur). Although the Emperor ordered that all the *Bande* of Tibet should adopt the Sakyapa theories, yet the most estimable Phagpa, thinking it fair to let them pursue their anciently adopted doctrines, showed toleration. He returned to Tibet in the year *tree-ox* and in the year *earth-serpent* of the 5th cycle revisited Hor. In the year *iron-horse* he framed the square shaped form of the Mongolian characters, and introducing the system of worship, meditation, and propitiation among the Mongols, furthered the cause of Dharma and living beings. The Emperor having obtained the sacred relics of Buddha, images and sacred books and chaityas from India, erected temples and monasteries by which Buddhism was greatly promoted. The square shaped characters, called Khorig, having failed to answer the purpose of translating the sacred books, the Mongolians made use of the Yugur character in writing their language as a medium for the expression of the sacred hymns. During the reign of king Olje, the Sakyapa Lama named Chhoikiyi-hodsser came to Mongolia and perfected the saw-teeth shaped characters invented by Sakya Paṇḍita by adding tails to the letters. The Mongolian characters were thus fit to be used in writing translations from foreign languages. Subsequently in the reign of Hai-san-khúlug portions of the Kah-gyur

and grammar were translated into the Mongolian language. In the reign of Poyanthu, Jam-yang the pupil of Rigral the Prefect of Narthañ, who during his visit to Narthañ had incurred the displeasure of his Lama by appearing before him in a mask, paid a visit to Hor. Subsequently Jam-yañ pleased his master by sending him large presents for a copy of the Kaḥgyur collection. Among the presents there was a small box full of Chinese ink which delighted Rigral very much. On his return to Narthañ, Jam-yañ resided in the house where the Kaḥgyur was copied and which was called Jam-yañ Lhakhañ.

In this manner, the way being opened, the copies of the Kaḥgyur gradually increased. After Jam-yañ, Karma Rañ-Ju-Dorje visited Hor and became the spiritual guide of one of the Hor kings, who, it appears, was named Chiya-thu. Thogan-themur (the last Emperor of the Mongol dynasty), the well-known descendant of Chhingis Khán, invited Karma-Rolpai-dorje who accordingly in the 19th year of his age in the year *earth-dog* came to Hor. During the fourteen reigns from Chhingis Khán to Erteni Chhogthu, many Sakyapa and Karmapa Lamas visited Hor, some of whom received the honour of the order of Ti-sri. The introduction of the Gelugpa church in the spiritual relation of Mongolia commenced at this time. During the reign of Thumer-kyi Althan Khán, the third Gyal-vañ (Dalai) named Sonam Gya-tsho visited Hor and abolished the worship of Oñ-gvad (the chief Demon) and the practice of offering animal sacrifices to demons. He introduced the Gelugpa (yellow-hat) school of Buddhism in Hor where he died, and his incarnation named Gyal-vañ Yonton Gya-tsho appeared in Mongolia, for which reason Buddhism became greatly diffused over that country, and all the Mongols were converted to the Gelugpa church. Afterwards Shere-thu-guśri translated the three *yum* (vulgarly called *bum*) into the native Mongolian language. In the days of Chhahar-leg-dan Khuthog-thu several translators headed by Kungaḥ Ḥodsser translated the whole of the Kaḥgyur into Mongolian. The last of the descendants of Chhingis Khán named Santhu-gusi (called Legdar in Tibetan), a petty prince, was so degenerate that he failed even to rule over his own country and his dynasty passed off from power. In the reign of Sunchi (De-Kyi) the translation of the Kaḥgyur in Mongolian was revised and partially printed. It was in the reign of the Emperor Chhinluñ (Kyen-long), the incarnate Manjuśrí, that the entire Kaḥgyur and Tangyur were for the first time printed in the Mongolian language. Then also the all-knowing Chañkya-Rolpai Dorje prepared the Khapai-Juñné, a compendious grammar of the Mongolian language, which was indispensably necessary to facilitate translations (lit., which served as an eye to the future translators.) Asuthu, king of Kháلكhá, had met the Gyal-vañ (Dalai Lama) Sonam Gya-tsho during his sojourn in Mongolia and erected the temple of Erteni Jovo.

At that time the incarnation of Tárá Nátha (Je-tsun-dampa) named Lo-ssañ-tanpai Gya-tsho in the person of the son of his grandson Dorje Thushi-ye-thu Khán, was acknowledged as the supreme head of the seven Khálkhá Khanates. The Emperor of China greatly exalted his position by conferring on him high distinctions. The great monastery of Urga called Rivo-ge-gye-liñ was founded, and from that time the incarnations of Tárá Nátha successively appeared. Jaya Pañḍita Lo-ssán-thin-leg, who was the pupil of the fifth Gyal-vañ and Panchhen-Lo-ssañ Chho-gyan, and Erteni Pañḍita Lo-ssañ tan-dsiñ founded many monasteries and promoted the spread of Buddhism in Hor. From this period the land of the Khálkhá became filled with priestly congregations, sages and saints of immaculate birth, and sacred study and saintly communion were greatly diffused. The Prefect of the Gomañ College of Dapuñ, named Ton-dub Gya-tsho, who was famed to have attained the 2nd stage of Bodhisattva perfection, introduced Buddhism into the Thorgwod country, the progress of which was, however, impeded by the surrender of the country to the Russians (Orrus). Subsequently, when the country was brought under the Emperor of China, the chiefs were re-instated in their respective states and the practice of the precious religion revived. Hashag-chhe-chhu Khán, the reigning chief of the four great tribes of Æ-loth, also called Orod, was defeated and dethroned by Boshog-thu Khán of the tribe of Tshoru who had grown powerful, in consequence of which the whole of the Æ-loth kingdom came under his possession. He established many schools for the instruction of monks in the Sútras and Tantras (aphorisms and mysticism). Thereafter Erteni Jorig-thu khuñ tho-che-Tshe-vañ-rabtan encouraged Buddhism in general and especially the Gelugpa church. He by turns invited the Mahámantrí of Taśi-lhunpo named Geleg-rabgya, and Paljor-gya-tshog, and latterly by inviting Tampa-rabgya of Washul from the Dapuñ monastery and many others, introduced domestic priesthood and service (like that of the Upásakas) among the Mongols. He founded the monasteries of Nam-tse-diñ and the system of imparting instruction to neophyte monks, and established moral discipline and training. Although he failed to establish schools for the study of dialectics, yet by teaching the higher and lower (simpler) Lamrim of Tsoñkhapa, he introduced the secret way to Bodhisattva (perfection). Like the celebrated Ralpachan sovereign of Tibet, he allotted three families of tenants, 6 camels, 40 cows and horses and 200 sheep &c., for the maintenance of every monk or neophyte. After him his son Gañdan-tsheriñ Wañpo invited the celebrated professor and sage Paldan-Yeśé, the learned principal of Thosam liñ of Taśi-lhunpo, the Vinayic ascetic Lo-ssañ Phun-tsho from Dapuñ, who held the office of the Prefect of the Gomañ College, and Ge-dun-leg-pa the Prefect of the Será monastery, of whom the last succeeded in opening classes for the study of metaphysics

and dialectics. He erected many monasteries and filled them with images, sacred volumes, and chaityas by which he filled the Chungar country. By conferring distinctions and endowments on the scholars of philosophy, he greatly diffused Buddhism.

Afterwards when the kingdom was overthrown by internecine wars, all the religious edifices were demolished, the effect of which even now survives in the desolate aspect of the country like the fields of autumn (after harvest). From one of the four famous tribes of Orod, the celebrated king, the upholder of religions, called Guśri Khán, son of the Khán of the Hoshad, was born in the year *water-horse*. His name was Thorol-bá-dur. According to the prophecy of Ti-me Lhun-dub the obtainer of *sacred treasure*, he is said to have been the miraculous emanation of Chhyagna Dorje (Vajrapáni), and according to the revelation of the Kaḥgyur, he was a religious king who obtained one of the Bodhisattva perfections. At the age of thirteen he assumed the command of the army of the Gokar (white heads), numbering 10,000, and went on an expedition against Hoi-Hoi (Tangyut). He gained a complete victory in the fight, for which he became eminently famous. During this time Buddhism was not spread in the Oeloth country. In other Mongolian countries the Gyal-vañ (Dalai-Lama) Sonam-gya-tsho, at the invitation of Althan Khan, had visited Kháلكhá. By reason of their spiritual relation Buddhism flourished there. Guśri-khán, on only hearing its name, imbibed faith and veneration for Buddha. He made many salutations by repeated prostrations towards that sacred country (Tibet), thereby hurting his forehead. When he was twenty-five years old, his mother died. In order to celebrate her funeral and for her salvation, he distributed a large quantity of gold and silver as alms to the poor. On a certain occasion there arose a dispute between the Orod and Kháلكhá. Being overpowered by compassion, he came before the Kháلكhá assembly to plead for the amicable settlement of the matter, removed their differences and, having brought the contending nations to terms, returned to his own country. At this Ton-khor Chho-je and the princes and ministers of Kháلكhá became greatly delighted. They gave him the title of "Tai-kausri." During the Dalai Lamá Sonam Gya-tsho's visit to Mongolia, an Orod came to reverence him. He saluted and presented him a book called Serḥod Tampa. On being asked the name of the book, the Orod replied, "Lord! this is called Althan-keral."\* The Gyalvañ (Dalai), then accepted the man's alms and predicted that in the land of Orod after twenty years Buddhism should be introduced. According to this prediction, Guśri-khán introduced Buddhism by translating Serḥod-Tampa and many other volumes after a lapse of twenty years.

\* From althan, gold, and keral (Sanskrit *kirāṇ*), ray of light, golden light.

During this time king Chha-Har having embroiled the six great principalities in internal wars, one of the princes took refuge among the Kháلكhá tribes. The Kháلكhá princes not agreeing to shelter the refugee, fell out among themselves. One of their chiefs named Chhog-thu, banished from his own country, took possession of the Amdo province. No sooner had he established his power over the Amdo people, than he began to injure Buddhism in general, and more particularly the Gelugpa church. When the report of his evil doings reached Guśri-Khán, he became greatly enraged. In order to succour particularly the church of Tsoňkhapa, he left his native place at the head of a large army, and in the year *fire-ox* arrived near Khokhonur where he inflicted a signal defeat on Chhog-thu and slew 40,000 soldiers in the field. The whole of Amdo now passed under his power.

He then started for U' to pay homage to the Dalai, Taśi and Gaḥdan Thipa of whom the last was the spiritual father of the other two. He had an interview with the fifth Gyal-vaň (Dalai-Lama) and Panchhen-Lo-ssaň Chhoi kyi-gyal-tshan whom he greatly venerated. At the time of his visit to the Gaḥdan monastery which took place during the night of the new moon, he saw the interior of the monastery by the light emitted from luminous pebbles on the floor and through the avenues. This event he considered very auspicious. In the year *fire-ox* during the winter season he returned to Khokhonur. In the mean time king Beri of Kham commenced to persecute the Buddhists, having himself become a proselyte to the Bon religion. Hearing this, Guśri-Khán marched towards Kham in the year *earth-hare* with a large army, commenced hostilities and annexed Kham to his dominions. King Beri was captured in the year *iron-dragon*, on the 25th of the 11th month and was thrown into a prison in Kham, while all the Lamas and chiefs of the Sakya-pa, Gelug-pa, Karma-pa, Duk-pa and Tagluň-pa sects were liberated, and sent to their respective monasteries. After defeating Beri, Guśri Khán turned his attention towards the conquest of Jaň, the king of which country submitted to him without hostilities and agreed to pay him homage and tribute.

During this period the whole of Tibet was ruled by king De-si-Tsaňpa whose fort was the castle of Shi-ga-tse. Having adopted the teaching of the Karmapa school, he tried to exalt it above all others and evinced much disregard towards the Gelugpa school. Guśri Khan took umbrage at this. Accordingly, to raise the prestige of the Gelugpa church, he invaded U' and Tsaň at the head of his army, defeated all the armies of Tsaň and sent the vanquished monarch and his ministers captives to the prison house at Neḥu, in U', and brought the whole of Tibet under his power. He was now acknowledged as the sovereign of the countries Tibet, Kham and Amdo. He organised an enlightened



government. He extirpated all enemies and rivals of the Gelugpa church. The Indian king Rabo Siñ, the king of Yambu (Nepal), and the Rájá of Nari and many other border kings sent him presents according to their national custom. Afterwards he made a present of the whole of Tibet proper to the fifth Dalai Lama in the year 1645 A. D., and thereby laid the foundation of the fame and dignity of the Court of the Dalai Lamas. Even at the present day their earthly mansion Potálá or Gaḥdan Phodañ is believed to be a counterpart of the celestial mansion of Gaḥdan or Tushitapuri (Paradise). Guśri Khán (Kauśri Khán) had ten sons, of whom Táyen Khán and his grandson Lhá-ssañ ruled successively in Tibet. Guśri's son, Tha-ákḥu-taśi Bathur, became king of Khokhonur. Thus the descendants of Guśri Khán, though they ruled separately as independent princes, did not require to be directed by others, but, subsequently, on account of the war raised by Tan-zing Wañ, they were weakened, when the Emperor of China subjugated them all and annexed their countries to his dominions. But he allowed them to retain their respective possessions, and permitted them to follow their religious observances, according to the Gelugpa principles. It became customary with a great number of Mongolian Lamas to enter the different monastic colleges of Tibet, to study sacred literature. On their return from Tibet they shewed themselves capable of teaching the sacred religion. They founded schools in their respective native places. Holy personages from U and Tsañ, Amdo and Kham, having come to take their birth in Mongolia, the country of Hor has now become flooded with monasteries and chhortens and religious congregations. The study of dialectics also has been introduced there.

With the exception of Solonpa, Bargwad and a few other savage tribes, all the Mongols are Buddhists. The heretical Yavana (Lálo) religion decayed and passed away. The old schools of Sakyapa and Karmapa Lamas were abolished, and in their place the Gelugpa school flourished encompassing the land.

#### A GENEALOGY OF THE MONGOLIAN MONARCHY.\*

(Ancestors of Jeñghis-khán).

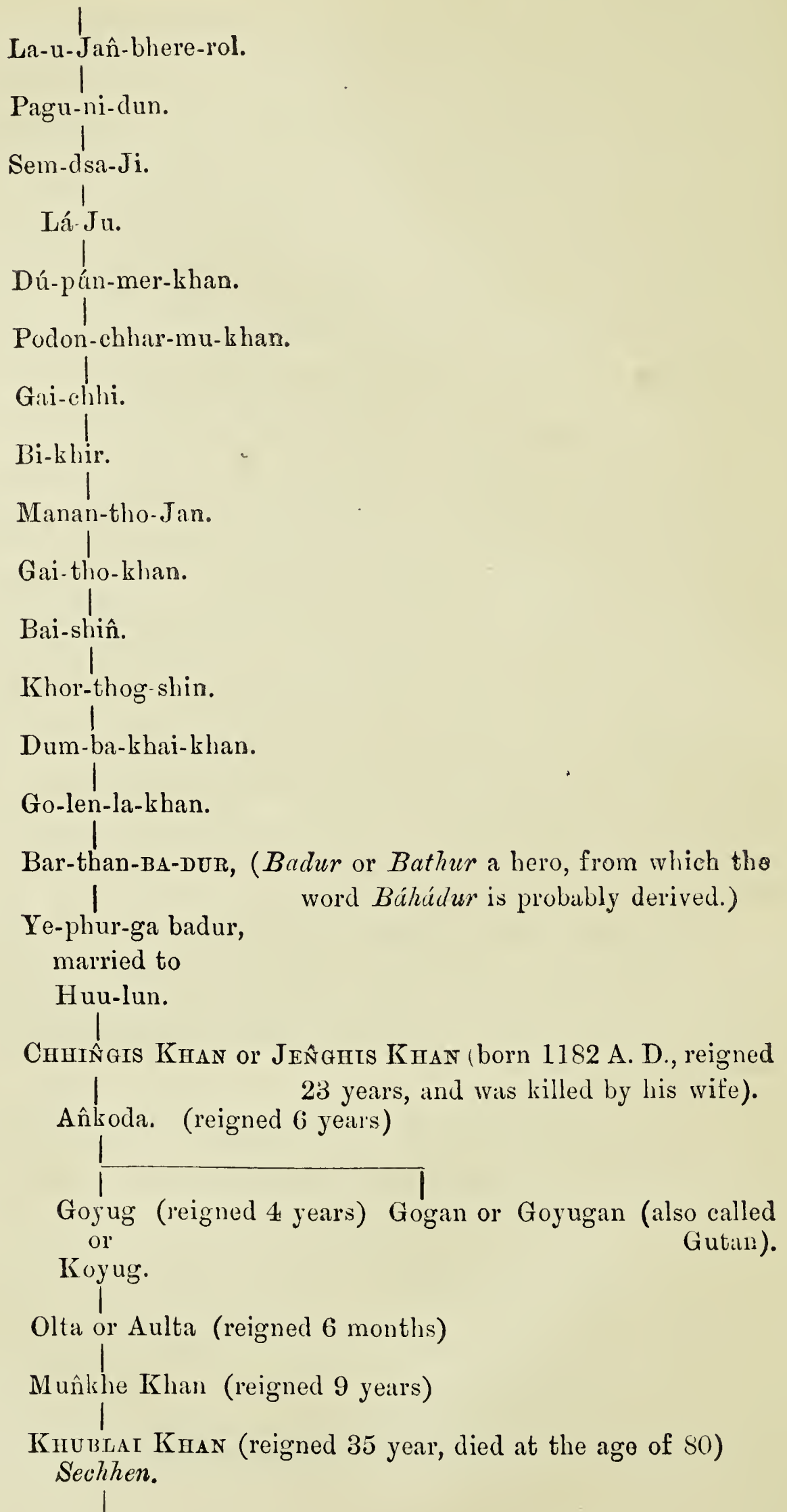
Theñgir-khu-borta Chhi.

|  
Bada-chhi-khan.

|  
Tham-chhag.

|  
Chhi-Jimer-khan.

\* Obtained from Tibetan sources



Yesun Themur (reigned 5 years)  
 |  
 O-Waân-Je or Olje (reigned 13 years)  
 |  
 Haisan Khulug (not known)  
 |  
 Poyanthu (reigned 9 years)  
 |  
 Siddhi Pála Yeân (reigned 3 years)  
 Ju·thi  
 |  
 Yesun thumer (reigned 5 years)  
 |  
 Ra-khyi-Phag (reigned 40 days).  
 |  
 Kushala-go·thiân (reigned 30 days).  
 |  
 Thog·thumer Chi·ya·thu (reigned 5 years).  
 |  
 Erteni Chhog·thi (reigned 1 month).  
 |  
 Tho·gan Thumer\* or Themur (1333 A. D., he sat for 35  
 years on the Imperial throne of China, and fled  
 from Peking in secret to save himself from the  
 conspiracy formed by the Chinese nobles against  
 his life).

The Miân Dynasty superseded the Mongol Dynasty in China.

\* From Thumer or Themur the name Timur is probably formed.

*Memoir of the Author of the Ṭabakát-i-Náṣirí. By MAJOR  
G. H. RAVERTY, Bombay Army (Retired).*

Few materials exist for a notice of this author, and these are chiefly furnished by himself.

The first mention he makes of his family is to the effect that “the Imám, 'Abd-ul-Khálik, the Júrjání, having, in his early manhood, dreamt a dream on three successive occasions, urging him to proceed to Ghaznín and seek a wife, set out thither; and, subsequently, obtained in marriage one of the forty daughters of Sultán Ibráhím of Ghaznín,” who was in the habit of bestowing his daughters, in marriage, upon reverend and pious Sayyids and 'Ulamá, like other Musalmán rulers have continued to do, down to recent times.

By this wife, 'Abd-ul-Khálik had a son, whom he named Ibráhím, after his maternal grandfather, the Sultán; and he was our author's great-grandfather. He was the father of the Mauláná Minháj-ud-Dín 'Uṣmán, who was the father of the Mauláná Saráj-ud-Dín Muḥammad—who is called Ibráhím by some—who was known by the title of 'Ujúbat-uz-Zamán or “the Wonder of the Age.” He was the father of the Mauláná Minháj-ud-Dín\* Abú-'Umar-i-'Uṣmán, the author of the History entitled the Ṭabakát-i-Náṣirí, who thence often brings in his father's and grandfather's name, styling himself Minháj-i-Saráj-i-Minháj, the two *izáfats* being used to signify *son of* in place of the Arabic *bin*.

Our author's ancestors, on both sides, for several generations, appear to have been ecclesiastics of repute and men distinguished for learning. He states that he possessed, among the *miṣál* or diplomas granted to his maternal ancestors by the Kḫalífahs, one from the Kḫalífah Mustazí B'illah, conferring the Kází-ship of the fortress, or rather, fortified town, of Túlak, described in his work, together with that over the Kḫuhistán, and the Jibál—Highlands—of Hirát, upon his maternal grandfather, in conformity with the diploma previously held by the latter's father before him. His paternal grandfather also received an honorary dress from the same Pontiff; and our author says that he himself possessed the diploma which was sent along with it.

In the oldest copies of the text, and in several of the more recent, our author almost invariably styles himself ‘the Júrjání’ (جورجاني), as I have from the outset rendered it; but those MSS. noticed in the Preface to the Translation, which appear to have been copied from the same source as that from which the India Office Library MS. was taken, or from that copy

\* The title, Saráj-ud-Dín, means “The Lamp, or the Luminary of the Faith,” and Minháj-ud-Dín, “The High-road, or the Way of the Faith.” See “Translation,” note<sup>2</sup>, page 1295.

itself, generally have جوزجانی *Júzjání* and sometimes *Júrjání* as above. If the point of *z* be left out, as is very liable to be the case, like the points of other letters, by copyists, it is but simple *r*. Words containing long *ú* <sup>و</sup> are often written with the short vowel *zammah* or *pesh* — <sup>و</sup> — instead of <sup>و</sup>; and hence, in some few copies, it is جرجانی *Júrjání*, while sometimes it is written both ways in the same MS.

Since writing note<sup>7</sup>, at page 321 of my “Translation,” giving an account of the Amír Mas’úd’s inroad into the northern parts of Ghúr, when on his way from Ghaznín to Hirát, I have considered that the word given by our author referred to the tract of country described in that note as the Gúzgánán, or the Gúzgáns, by Tájzík, but which Arabs, and people of Arab descent, who use *j* ج for the Tájzík *g* گ, turn into Júzjánán, and that the word he uses in connexion with his own name refers to one of the Gúzgáns, and that he should be styled ‘the Gúzgání’ or ‘the Júzjání.’ As the most trustworthy copies of the text, the best and most correctly written, had Júrjání, I considered it necessary to follow them as I had begun, and to mention the matter more in detail in the Memoir of the Author’s life.

Gúzgán, as the native inhabitants styled it, and Arabs Júzján, is not the name of a single town, village, or fortress, but of two or more of the small districts or tracts of country among the mountains, on the north-west frontier of the country of Ghúr, and north of Hirát, beyond the Murgh-Áb—the Jibál of Hirát, as he himself styles it,—but its exact position, and the localities of most of the great fortresses mentioned by our author in the last Section of his work, are at present unknown to us. The Gúzgánán, or Gúzgáns, were the appanage of the Amír Muḥammad, brother of Mas’úd; and it was from thence that he was brought when he assumed the throne of Ghaznín after the death of his father. Notwithstanding the details which our author gives respecting the great fortresses of Ghúr, Gharjistán, and other parts, including the fortress of Túlak, which appears to have been his own place of residence at the time, and also the home of his maternal relatives (see “Translation,” page 1066 and note<sup>5</sup>), which he helped to defend against the Mughal invaders, and which must have been situated in one of the Gúzgáns, he never once, throughout his whole work, refers to Gúzgán or Júzján, except in connexion with his own name. See also notes to pages 186 and 232.

After the Ghúris obtained possession of Láhor in 582 H., and they had seized the Sultán, Khusrau Malik, the last of the Sultáns of Ghaznín, our author’s father was made Kází of the Ghúrián army stationed at Láhor, under the Sipah-Sálár, ’Alí-i-Kar-máḡh; and twelve camels were assigned him for the conveyance of the establishment of his office, his tribunal, etc., on the line of march.

Our author was born after this, in the year 589 H., the very year in which Dihlí, of which, and of which Musalmán kingdom, he was subsequently to become the chief Kází and Şadr, was made the seat of the Musalmán government in Hindústán by the Turk Mamlúk, Kuṭb-ud-Dín I-bak, who was, in after years, to become its first Muḥammadan Sulṭán. That our author was born at Láhor, as the Dághistání, referred to farther on, asserts, cannot be correct; for, from what he himself states respecting his arrival at Uchchah in 624 H. [see pages 541 and 722], that was the first time he set foot in Hind. Had he been born at Láhor, he would, doubtless, have mentioned it, and he would probably have been styled and known as the Láhorí in consequence.

The next mention he makes of his father is, that, when Sulṭán Bahá-ud-Dín Sâm, ruler of Bámián and Tuḡháristán, succeeded his father on the throne, he desired that our author's father, the Mauláná Saráj-ud-Dín Muḥammad, should take up his residence in his kingdom and enter his service. With the sanction of his own sovereign and patron, and Bahá-ud-Dín Sâm's suzerain, namely, the Sulṭán of Ghúr, Ghiyás-ud-Dín Muḥammad-i-Sâm, the Mauláná proceeded to the Court of Bahá-ud-Dín Sâm, and was made Kází of the kingdom of Bámián and Tuḡháristán, with the judicial administration over its forces, was made censor, with full powers as regards ecclesiastical law, and entrusted with the charge of two colleges and their funds. This happened in 591 H., when our author was in his third year. He states that the diploma conferring these offices upon his father, in the handwriting of the Wazír of the Bámián state, was still contained in the *kharítah* [a bag of embroidered silk for holding documents] containing his own diplomas, his banner and turban of honour.

The mother of our author was the foster-sister and school-mate of the Princess Máh Malik, the daughter of Sulṭán Ghiyás-ud-Dín Muḥammad-i-Sâm, mention of which lady will be found in several places in his History; and his mother appears to have continued in her service after her marriage. Our author distinctly states that his early years were passed in the *Haram* of the Princess, until the period of his entering upon adolescence, when, according to Musalmán usages, he had to be sent elsewhere. He speaks in terms of much gratitude of the fostering kindness and protection he received while dwelling in that Princess's household. Under these circumstances, Láhor can scarcely have been the place of his birth.

As early as his seventh year our author began to prosecute his studies; and used to attend that eminent teacher and Imám 'Alí, the Gharmaní, for the purpose of acquiring the Kúr'án by heart.

When Sulṭán Takish, Khwárazm Sháh, withdrew his allegiance from the Khalífah Un-Násir-ud-Dín-Ullah, and the latter's troops had been defeated by him, Ibn-ur-Rabbí', and Ibn-ul-Khaṭīb, on two different occa-

sions, came as envoys to the Courts of the Sultáns of Ghúr and Ghaznín to demand aid from those monarchs against Sultán Takish. In consequence, the Imám Shams-ud-Dín, the Turk, and the Mauláná Saráj-ud-Dín Muḥammad, the Tájzík, our author's father, were directed to proceed to Baghdád, to the Kḫalífah's Court, along with the envoys.\* They set out for Baghdád by way of Mukrán; and, in some affray into which they fell on the road, they were attacked by a band of robbers, and our author's father was killed. Intimation of his death was received in a communication from the Kḫalífah to the Sultán Ghíyás-ud-Dín Muḥammad-i-Sám, in these words: "Furthermore, Saráj-i-Minháj perished in an affray on the road. The Almighty recompense him!"

Another of our author's relatives, his mother's brother's son, was Ziyá-ud-Dín Muḥammad, son of 'Abd-us-Sallám, Kázi of Túlak, who was left in command of the fortress of Tabarhindah, with a force of 1200 Túlakís, by the Sultán Mu'izz-ud-Dín Muḥammad-i-Sám, when that Sultán was about to retire from Hind before the hot season of 587 H., intending to return after it was over and relieve him. The Kázi of Túlak was to hold the place for seven months; but as the Sultán, just after this arrangement was made, was defeated by Ráe Pithorá and severely wounded in the battle, and an expedition into Kḫurásán soon after intervened, he was totally unable to come to the Kázi's relief, as agreed upon, in the following season, and, consequently, after having held out over thirteen months, the Kázi Ziyá ud-Dín Muḥammad had to capitulate.

At the time Sultán Ghíyás-ud-Dín Maḥmúd, son of Ghíyás-ud-Dín Muḥammad-i-Sám, was assassinated by the Kḫwárazmí refugees, in Šafar, 607 H., our author was dwelling at Fírúz-koh, and was then in his eighteenth year.

In 611 H., the year preceding the surrender of his capital Fírúz-koh, by the last of the Sultáns of the Ghúrí dynasty, our author proceeded thither. Two years after we find him in Sijistán, at Zaranj, the capital, where he remained some time. At this period the whole of the territories which had formed the empire of the Ghúris, including the dominions of Ghaznín, and extending east of the Indus into the upper part of the Sind-Ságar Do-ábah of the Panj-áb as far as the Jhílam, had fallen under the

\* He was despatched on this mission by Ghíyás-ud-Dín Muḥammad-i-Sám, Sultán of Ghúr, the elder brother and suzerain of Mu'izz-ud-Dín Muḥammad, Sultán of Ghaznín. The latter is mentioned in a paper in this Journal, Part I., No. 1, for 1880, page 28, by Mr. C. R. Stüpnagel, who, is at a loss to know why the elder brother's name appears on his younger brother's coins, and informs us that "of Sultán Ghiás-ud-din scarcely anything is known." Some information respecting him will be found in the Translation of the author's History, and in note <sup>5</sup>, page 472, and <sup>2</sup>, page 489. See also Part I., No. II., page 84, of the "Journal."

sway of the K̄hwárazmís. These events must, in some way, have been the cause of his sojourn in Sijistán for seven months, but he is quite silent on the causes which led him there. See page 195.

In 617 H., during the first inroad of the Mughals into Ghúr and K̄hurásán, before the Chingiz K̄hán himself crossed the Oxus with his main army, our author was living at Túlak; and, shortly after, in the same year, took part in the defence of that fortified town against the invaders, who kept prowling about it for about eight months. During a period of four years, from the above mentioned year up to the close of 620 H., during which the Mughals made several attempts upon it, he helped to defend it.

In 618 H., the year in which he says the Chingiz K̄hán crossed the Jíhún into K̄hurásán, and he was in his thirtieth year, he married the daughter of a kinsman of his own; and, in 620 H., he determined, as soon as circumstances permitted, to leave his native country, and proceed into Hindústán, not liking, apparently, to dwell in a country overrun by the Mughal infidels. In 621 H. he was despatched from Túlak, where he was then living, and in the defence of which against the Mughals he had just taken part, by Malik Táj-ud-Dín Ḥasan-i-K̄har-post to Isfizár, after K̄hurásán had become clear of Mughals, and from thence into the K̄uhistán—the Chingiz K̄hán had, at that time, returned homewards—to endeavour to arrange for the re-opening of the *kárwán* routes, which, during the Mughal invasion, had been closed, and the traffic suspended.

On a second occasion, in 622 H., he again proceeded from Túlak into the K̄uhistán for the same purpose, at the request of Malik Ruḵn-ud-Dín Muḥammad, son of 'Uṣmán, the Maraghání, of K̄háésár of Ghúr, the father of Malik Shams-ud-Dín Muḥammad, the first of the Kurat dynasty, as the Tájzik—not Afghán, I beg leave to say—rulers of the fiefs of Hirát and Ghúr and their dependencies, who were the vassals of the Mughals, were styled. The following year he again set out on a journey into the K̄uhistán, on the part of Malik Ruḵn-ud-Dín Muḥammad, that the *kárwán* route might be re-opened. From K̄háésár he first went to Faráh, and from thence proceeded by way of Sijistán into the territory referred to, and returned to K̄háésár again.

In 623 H., our author, who appears to have left Túlak and was residing at K̄háésár, with the permission of Malik Ruḵn-ud-Dín Muḥammad went to Faráh in order to purchase a little silk required by him for his journey into Hindústán. Having arrived in the neighbourhood of Faráh, Malik Táj-ud-Dín Binál-Tigín the K̄hwárazmí, who then ruled over Sijistán, and was engaged in war with the Muláhidah of the K̄uhistán, induced him to undertake a journey into the latter territory, to endeavour to bring about an accommodation between himself and the Muláhidah



governor of that part, the Muḥtashim, Shams-ud-Dín. Our author was accompanied by the son of Malik Rukn-ud-Dín Muḥammad whose name is not mentioned, but, in all probability, it was the identical Shams-ud-Dín, Muḥammad, the founder of the Kurat dynasty. Our author succeeded in effecting an accommodation, but it does not appear to have been on terms acceptable to Malik Táj-ud-Dín Binál-Tigín; for he wished him to return to the Muḥtashim's presence and declare war again. This he declined to do, as he had several times put off his journey into Hind, and was now desirous of departing without further delay, and before the Mughals should again appear. Malik Táj-ud-Dín Binál Tigín was wroth at this refusal, and shut him up within the walls of the fortress of Şafhed of Sijistán. There he was detained for a period of forty-three days, but, Malik Rukn-ud-Dín Muḥammad having interfered in his behalf, he was set at liberty.

He did not allow the grass to grow under his feet after this; and in the fifth month of the following year—Jamádí-ul-Awwal, 624 H., [in another place he says it was Rajab, the seventh month, while in another place—page 612—he says it was in 625 H.], by way of Ghaznín and Banían, he reached Uchchah by boat; and, in the following Zí-Hijjah, Sulṭán Náṣir-ud-Dín Kabá-jah, ruler of Uchchah and Multán, placed him in charge of the Fírúzí College at Uchchah, and made him Kází of the forces of his son, 'Alá-ud-Dín Bahrám Sháh.

Our author could distinguish the winning side, and preferred it; for, no sooner had Sulṭán Shams-ud-Dín I-yal-timish, ruler of Dihlí, Kabá-jah's rival, appeared before Uchchah, than he deserted Kabá-jah and the Fírúzí College, and went over to his rival. In the first place, our author presented himself before Malik Táj-ud-Dín, Sanjar-i-Gajz-lak Kḥán, who was in command of the van of I-yal-timish's forces; and, a few days after, I-yal-timish himself having arrived, he waited on him. He was favourably received, and was appointed to officiate, in his priestly capacity, within that Sulṭán's camp. After the fall of Uchchah, he accompanied I-yal-timish to Dihlí; and reached it in Ramazán, 625 H.

He subsequently accompanied the Sulṭán, in his priestly capacity, to Gwáliyúr in 629 H.; and, in the following year, after that stronghold was taken possession of, was made Kází Kḥatīb, and Imám of Gwáliyúr and its dependencies, under the governor, Rashíd-ud-Dín 'Alí. In the early part of Sulṭán Raziyyat's reign he returned to Dihlí, but he was not removed from office, neither was he a "forgiven rebel;"\* and, during his absence from Gwáliyúr, his Deputies acted for him. On reaching the capital, in 635 H., that sovereign added to his offices that of Superintendent of the Náṣiríah College at Dihlí.

\* See Translation, page 1285, and Thomas's "*Pathán Kings of Dehli*," page 105.

In the year 639 H., in the reign of Sultán Mu'izz-ud-Dín, Bahrám Sháh, our author was made Chief Kází of the Dihlí kingdom, and of the capital as well. In the disturbances which arose between that Sultán and his Amírs, our author, and other ecclesiastics, endeavoured to bring about a peaceful accommodation; but without effect. In Zí-Ka'dah of the same year, the Kḥwájah, Muḥazzab-ud-Dín, the Wazír, bribed a number of villains to murder him; and, after the conclusion of the Friday's prayers, on the 7th of that month, they actually attacked him in the Jámi' Masjid, but he escaped without hurt.

Soon after, on the accession of Sultán 'Alá-ud-Dín, Mas'úd Sháh, on the Kḥwájah, Muḥazzab-ud-Dín, being re-appointed Wazír, our author, in 640 H., resigned the Chief Kázíship, and in Rajab of that year left Dihlí in order to proceed into the territory of Lakhanawaṭí. There he remained about two years, and there he acquired his information respecting it and its rulers. While residing in that country, he accompanied Malik Ṭughril-i-Ṭughán Kḥán in his expedition against the Ráe of Jáj-Nagar, and was present at the attack on the frontier post of Katásin, in Shawwál, 641 H. On the removal of that Malik from the government Lakhanawaṭí in 643 H., our author accompanied him on his return to Dihlí, and, in Šafar of that year, presented himself at Court. Muḥazzab-ud-Dín had in the meantime been put to death by the Amírs; and, through the interest and efforts of his subsequent munificent patron, Malik Gḥiyás-ud-Dín, 'Balban (afterwards Ulugh Kḥán-i-A'zam, and subsequently Sultán of Dihlí), who held the office of Amír-i-Ḥájib, three days after his return, he was put in charge of the Násiríah College once more, and entrusted with the administration of its endowments, the lectureship of the Jámi' Masjid, and the Kázíship of Gwáliyúr, according to the previous grant. Subsequently, in the same year, he accompanied the army which advanced to the banks of the river Biáh for the relief of Uchchah when invested by the Mughals.

In 644 H., at Jalhandar [in the Panjáb], on the return of the army, on the occasion of performing the services prescribed for the 'Yd-i-Azhá in the hall of the College there, the new Sultán, Násir-ud-Dín Maḥmúd Sháh, to whom his History is dedicated, and after whom it is named, presented our author with a cloak, a turban, and a richly caparisoned horse. In 645 H., he wrote a description, in verse, of the expedition against Talsandah, entitled the "Násirí Námah." The Sultán rewarded him for this with a yearly stipend, and Malik Gḥiyás-ud-Dín Balban, the hero of the poem, and commander of the expedition, gave him the revenues of a village in the Hánsí province, which was that Malik's fief at that period. In 649 H., for the second time, the Chief Kázíship of the Dihlí kingdom with jurisdiction over the capital as well, was conferred upon him; but when, two years after, in 651 H., the eunuch, 'Imád-ud-Dín-i-Rayḥán,

succeeded in his conspiracy for the removal from office of our author's patron, who had been raised to the title of Ulugh K̄hán-i-A'zam in 647 H., and he was banished the Court, our author, like others of the Ulugh K̄hán's clients and supporters, was removed from the office of Chief K̄ází, and it was conferred upon one of the Rayhání's creatures, notwithstanding our author stood so high in the estimation of the weak and puppet Sultán. In 652 H., matters improved a little: a new Wazír succeeded; and, while in the Kol district, whither our author appears to have accompanied the Sultán's Court, the title of Şadr-i-Jahán\* was conferred upon him.

At the close of the following year the Rayhání was ousted from office, the Ulugh K̄hán-i-A'zam again assumed the direction of affairs, and our author, who, for months past, had been unable, for fear of his life, to leave his dwelling, even to attend the Friday's service in the Jámí' Masjid, was in Rabí'-ul-Awwal, 653 H., for the third time, made Chief K̄ází of the Dihlí kingdom, with jurisdiction over the capital as before.

With the exception of his remark at page 715 of his History in winding up the events of the year 658 H., that if his life should be spared—he was then in his seventieth year—and aptitude should remain, whatever events might subsequently occur would be recorded, our author henceforward disappears from the scene, and we hear no more of him. At the end of his account of the Ulugh K̄hán-i-A'zam farther on, he does not renew that promise, nor does he do so when finally closing his History. The munificent rewards he received on presenting copies of his work to the Sultán and to the latter's father-in-law, the Ulugh K̄hán-i-A'zam, are mentioned at page 1294. He refers to his family casually, now and then, in his work, but, with a single exception, enters into no particulars whatever. At page 820 he says, with reference to the Malik-ul-Ḥujjáb [Head of the Chamberlains], 'Alá-ud-Dín, the Zinjání, that he is "his son, and the light of his eyes;" but he could not have been his son from the fact of his being styled "the Zinjání," that is to say, a native of Zinján in K̄hurásán. He may have been his son-in-law, or an adopted son.

When the emissaries from K̄hurásán were received by the Sultán, Náşir-ud-Dín Maḥmúd Sháh, as related at page 857, our author composed a poem befitting the occasion, and this, he says, was read before the throne by one of his sons. He also, in one place, refers to a brother.

Between the time when our author closes his History in 658 H., and the Ulugh K̄hán-i-A'zam succeeded to the throne of Dihlí under the title of Sultán Ghíyás-ud-Dín, in 664 H.—the date generally accepted, although Faşih-í says it was in 662 H.—is a period of about six years; and, as no other writer that we know of has recorded the events of that period, it is a

\* See "Translation," page 698, and note<sup>s</sup>.

complete blank in Indian History, which, I fear, cannot be filled up. Ziyá-ud-Dín Baraní, in his *Tárikh-i-Fírúz-Sháhí*, which is not much to be depended on, says he takes up the relation of events from the time our author left off, but this is not correct, for he begins with the reign of Sultán Ghiyás-ud-Dín Balban.

Our author died in his reign, but when cannot be discovered, neither can the place of his burial. Possibly some inscription may hereafter turn up which may tell us, but there is no record available in any of the works I have waded through in search of the information. Whether his health failed him; whether he grew out of favour with his old patron, the new Sultán; or whether circumstances arose which, as regards the Ulugh Khán's conduct towards the weak-minded, but amiable, Sultán Náşir-ud-Dín Maḥmúd Sháh, would not bear the light of day—for there are vague statements of foul play on the part of the Ulugh Khán, but no proofs—who shall say? Some writers state that the Sultán died a natural death, which is most probable, and some further add that he, having neither offspring nor heir, nominated his father-in-law, the Ulugh Khán-i-A'zam, his successor, which was but natural, seeing that, for nearly twenty years, he had virtually ruled the state. That the Ulugh Khán-i-A'zam poisoned him appears unworthy of credence, since, had he desired to supplant him, or get rid of him, he might have effected either object many years before. See "Translation," note<sup>5</sup>, page 716.

The only mention I can find, after much search, respecting these years, between the closing of our author's History and the accession of the new Sultán, is the following from Faşih-í. "Sultán Náşir-ud-Dín Maḥmúd Sháh died in this year 662 H., and great anarchy and disorder arose throughout the territory of Hindústán. At last, since among the great Amírs of Hind, for prudence, counsel, wisdom, munificence, dignity, magnificence, and power, the Amír Ghiyás-ud-Dín [the Ulugh Khán-i-A'zam] was preeminently distinguished, and as he had obtained his freedom previously—a matter never alluded to by our author—he, with the unanimous accord of the great nobles and grandees of the kingdom, ascended the throne of Dihlí in the beginning of this year, 662 H."

The Dághistání, previously referred to, in his *Tazkirah* under the letter س s has the following:—"Saráj-ud-Dín-i-Minháj is the author of the *Ṭabakát-i-Náşirí*, which he completed in the name of the Malik of Hind, Náşir-ud-Dín. His birthplace was Láhor, and his origin was from Samr-ḳand."

This last sentence of the Dághistání's is sufficient to show that he is not entirely to be depended upon, in this instance at least. Our author's family was not from Samr-ḳand. The Dághistání also gives the following as a quatrain of our author's:—

“ That heart which, through separation, thou madest sad ;  
 From every joy that was, which thou madest bare of ;  
 From thy disposition I am aware that, suddenly and unexpectedly,  
 The rumour may arise that thou hast broken it.”

In the “ *Aḳhbár-ul-Aḳhyár*”—a Biographical Collection of Notices of Saints—of 'Abd-ul-Ḥaḳḳ [he died 1052 H. = 1642 A. D.], the following will be found respecting our author:—“ The Shaikh, Ḳází Minháj, the Jurjání, the author of the *Ṭabaḳát-i-Náṣirí*, was a saint, and one of the most learned and excellent of his time, and one of those who would become filled with religious ecstasies on hearing the singing at *Zikrs* or *Tazkírs*. When he became Ḳází of Hindústán, that office assumed integrity and rectitude. The Shaikh, Nizám-ud-Dín,\* states:—“ I used, every Monday to go to his *Tazkírs*, until, one day, when I was present at one of them, he delivered this quatrain:—

“ ‘ The lip, in the ruby lips of heart-ravishers delighting,  
 And to ruffle the dishevelled tresses essaying,  
 To-day is delightful, but to-morrow it is not—  
 To make one's self like as straw, fuel for the fire.’ ”

“ ‘ When I heard this verse,’ says the Shaikh, Nizám-ud-Dín, ‘ I became as one beside myself ; and it was some time, before I came to my senses again.’ ”

Our author appears to have been deeply imbued with the tenets of *Ṣúfí-ism*, for a brief essay on which, see the Introduction to my “ *Poetry of the Afgháns*.” Professor Sprenger tells me that he was a notorious *Ṣúfí*. A good account of these *Zikrs*, or *Tazkírs*, will be found in the notes to the Third Chapter of Lane's “ *Thousand and One Nights*.”

In the Preface dedicating his work to the Sultán Náṣir-ud-Dín Maḥmúd Sháh, our author mentions the reasons which led him to write it, and this will appear as the Preface to the Translation of his History.

\* This, probably, is no other than the celebrated saint of Dihlí.





RABJOR OR (SUBHUTI)







RIGDAN TAGPA





LEGDAN





ABHAYA KARA GUPTA





GO-LOCHAVA of TANAG







SAKYA PANDITA





YUNTON DORJE.





GELEGPAL — SSAÑ<sup>^</sup>





SONAM CHHYOG—LAN<sup>^</sup>







LOSSAN<sup>^</sup> TONDUB



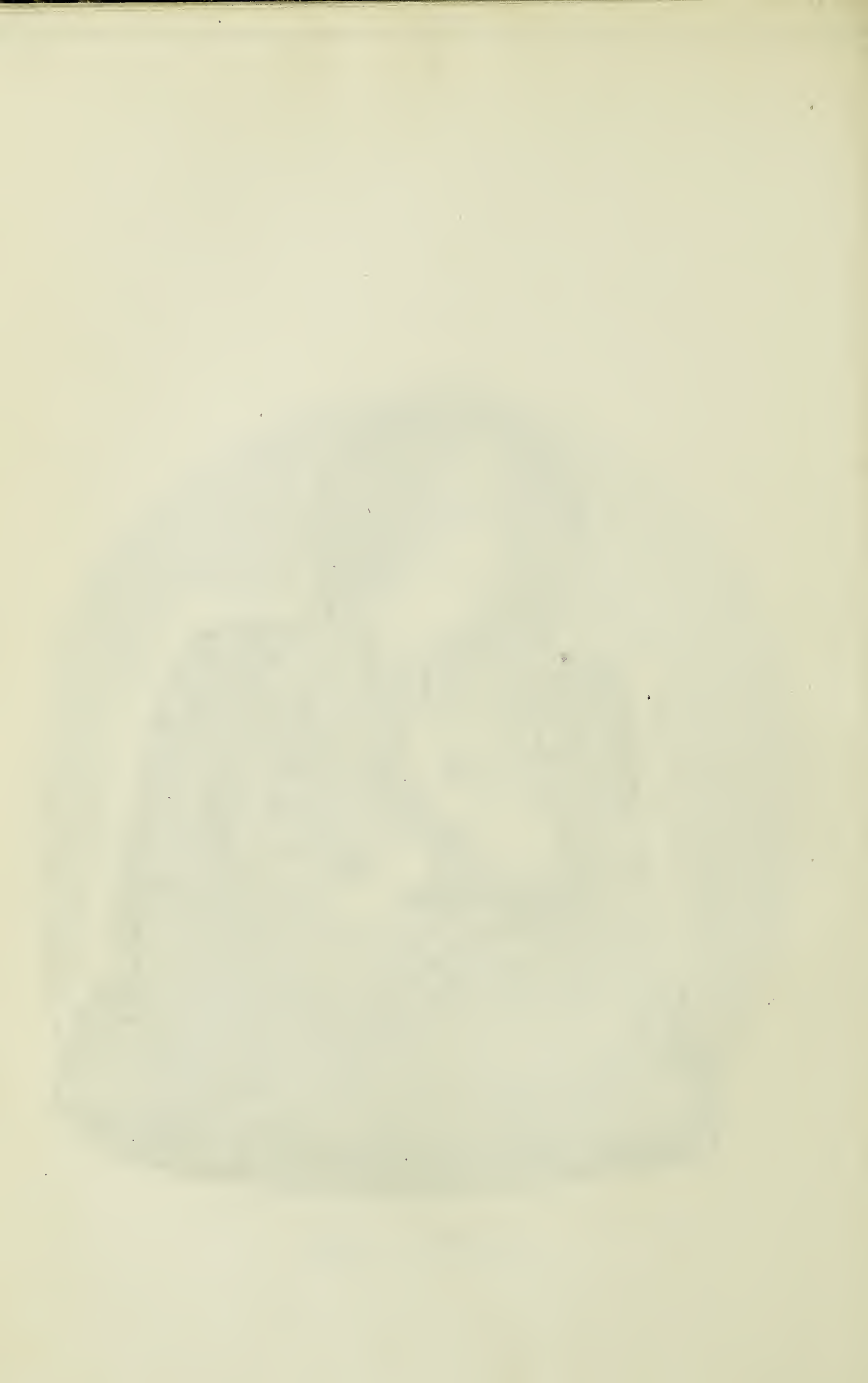


LOSSAN<sup>^</sup> CHHO KYI GYAL—TSHAN



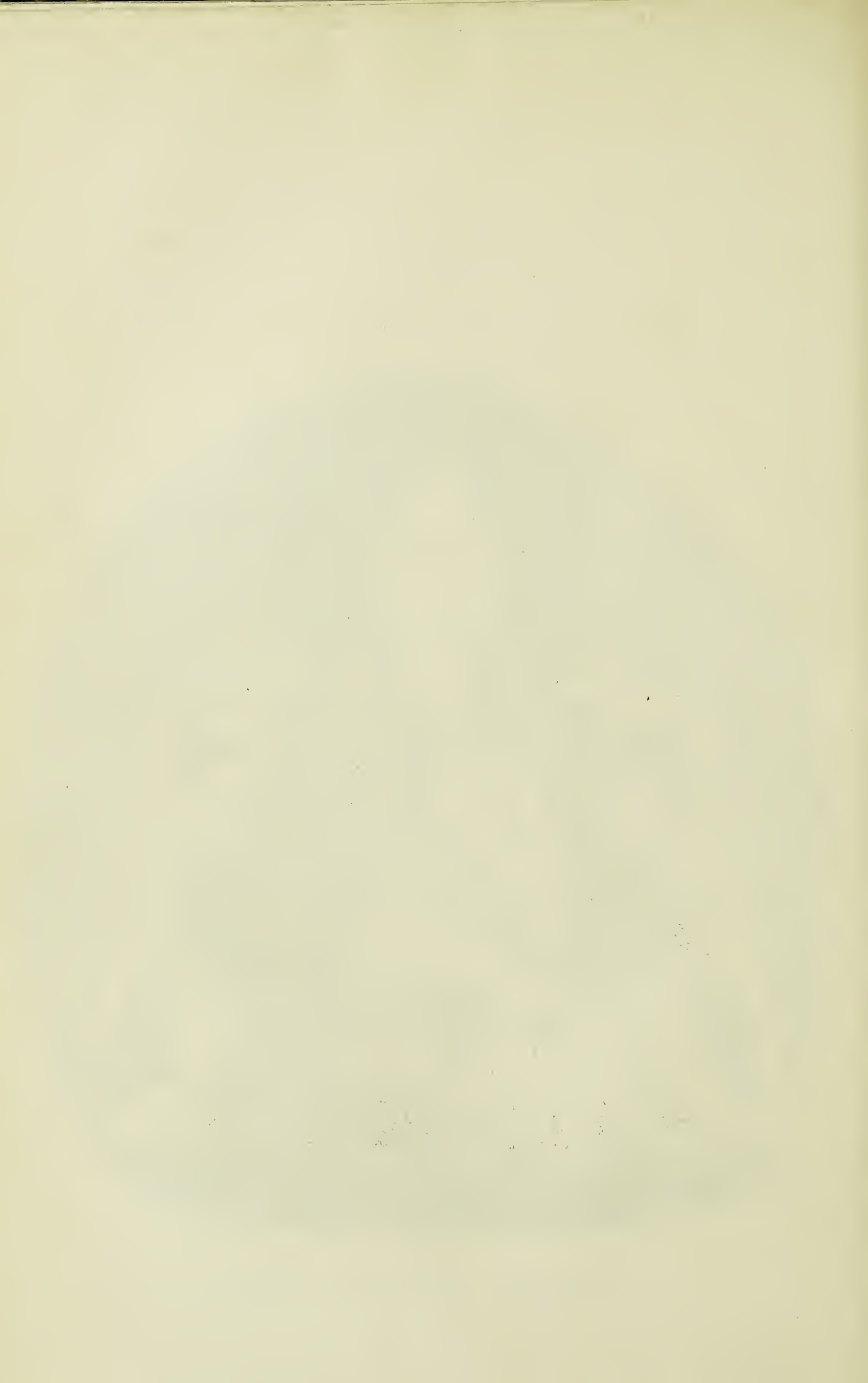


LOSSAÑ YESE





LOSSAÑ Paldan Yeśe





# JOURNAL

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Part I.—HISTORY, LITERATURE, &c.

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*Contributions on the Religion, History &c., of Tibet.*—By BABOO SARAT CHANDRA DÁS, Deputy Inspector of Schools, Darjiling.

(Continued from page 75).

VIII.—RISE AND PROGRESS OF JIÑ OR BUDDHISM IN CHINA.<sup>1</sup>

### CHAPTER I.

#### BUDDHISM INTRODUCED FROM INDIA.

*Mé-tse religious sect.*—Previous to the spread of Buddhism in China, there arose certain religious sects which possessed something in common with Buddhism. One of those sects was called Mé-tse after the name of its founder. It enjoined every man to devote himself to the service and welfare of others even at the sacrifice of his own interests, life and body; it also taught that the nature of the soul from the beginning is pure and immaculate, and that only at times it suddenly becomes perverted by admixture of impurities produced by evil thought and action.

*Li-ye-tse religious sect.*—The second in importance among the non-Buddhist religions is that of Li-ye-tse, who taught that all things depend for their existence and development on mutual coherence and support. During this period, there having existed no communication with India, not a word of Buddha's name or religion was known in China. But Li-ye-tse, by his power of foreknowledge, wrote in his own work that in the West there would appear a self-created noble sage, the performer of great deeds, capable at will of engaging in the highest degree of meditation, and passing beyond the region of speech, who would be called by the name

<sup>1</sup> Translated from *Dub-thah selkyi Mélón*. See Vol. L, p. 187, note 1.

of Buddha. By this prediction he first made known the sweet name of Buddha in the country of China.

*Chwañ-tse.*—Again the founder of another religious sect, called Chwañ-tse, saw in a vision that he was metempsychosed into a butterfly. After awaking from sleep, he reflected on the meaning of such a transient and empty dream which lavishes all on you and at last vanishes as a phantom, and inferred that life was an illusion.

*Yu-su.*—Again another teacher named 'Yu-su' (meaning the lord of the world), who was famed as born of a rose, preached a religion which forbade the destruction of human lives and instituted the taking of vows for observing ten moral acts, similar to those of the Buddhists. It also taught that, the results of virtuous actions being multiplied, the pious should be born as gods to enjoy eternal happiness; that on the other hand, the perpetrators of sinful actions should be plunged in hell, to be afflicted with everlasting pains; and that despite their repentance or confession of sins, greater damnation would await those who had knowingly and deliberately transgressed.

All these different sects prevailed in China as can be gathered from the religious histories of China. They did not spread all over the country, nor did their influence guide men for any considerable length of time, but they paved the way for the reception of Buddhism in that vast country.

In the 26th year of the reign of Chou-Wañ, the fifth of the Tehu Dynasty, there appeared, towards the south-western boundary of the kingdom, a halo of golden light, the lustre of which illuminated the realm. The king having witnessed this wonderful spectacle asked the astrologers what was meant by it. They declared that it presaged the birth of a saintly personage in that quarter, whose religion, after one thousand years, should be known in their own country (China). The king recorded this wonderful phenomenon in the Imperial *debthers*.<sup>2</sup> It was in that very year<sup>3</sup> that Buddha was born. Some authors believe that it was the 24th year of the Emperor Chou-wañ's reign. At the age of twenty-nine Buddha entered on the life of a mendicant, on the 8th of the 2nd lunar month; he turned the wheel of Dharma between the 30th and 49th years of his age, and last of all it is mentioned in the works of Chinese Buddhists that he obtained nirvána<sup>4</sup> in the 79th year of his age, on the 15th day of the second month.<sup>5</sup> Buddha died in the 53rd year of the Emperor Moo-wañ's reign. In the 8th year of the reign of the Emperor Miñdhí-yuñ-phañ of the great Hán dynasty, 1013 years after

<sup>2</sup> Records.

<sup>3</sup> The year 1882 A. D. = 2835 A. B., after the birth of Buddha.

<sup>4</sup> Died.

<sup>5</sup> This does not tally with the more correct account of the Indian historians, as may be collected from several Tibetan chronologies.

the birth of Buddha, Buddhism was brought to China. On an auspicious day, in the third year of his reign, Miñdhi saw in a vision, that a saintly personage with a golden complexion, bright as the sun, full three fathoms high, approached his throne from the direction of heaven. In the following morning Miñdhi communicated the night's dream to his ministers, one of whom named Fu-ye informed him, that there existed a certain prophecy about the appearance of a great noble sage in India, of the description that the king gave, and he begged to ascertain if it was not so. The king referred to the ancient records, and computing the dates, found that just 1010 years had elapsed. Exceedingly delighted with this remarkable coincidence, he despatched a messenger of the name of Wañ-tsun to India, in search of the doctrine of Buddha. During that time, there lived in India two great Arhats, one called Mátanga who was born of the race of Kaśyapa, and the other named Bháraṇa Paṇḍita. The Chinese messenger besought them to visit his country, in order to spread the benefits of Buddhism among the teeming millions of his countrymen. The Arhats welcomed the invitation and equipped themselves for the journey. A few volumes of sacred scriptures, chiefly of the Maháyána school, several portraits and some sacred relics, all of which they packed on a white horse for conveyance, completed the church necessaries with which they marched towards that distant land. They entered China by the southern route and were received by the Emperor at a place called Lou-yo-khyi in southern China. Accompanied by Wañ-tsun, the messenger, they arrived at the palace, while the king, with the greatest demonstration of reverence, approached to receive them. They presented to the king all that they had brought from their country. The king expressed himself well pleased with the presents, and especially with the image of Buddha which bore a striking resemblance to what he had seen in his vision. The Indian Arhats performed some miracles which served to strengthen the monarch's faith in Buddhism. He built a large temple called Péima-ssi and engaged his two Indian guests for conducting religious service therein. Seeing this, the priests of Lo-u-kyun,<sup>6</sup> whose religion was then prevalent in China, remonstrated against the king's encouraging the new doctrine. They said that it would be improper to introduce an alien creed dissimilar to the ancient religion and practice of the country. They also exhibited many prodigies to convince the king of the superiority of their religion over Buddhism. The king, wavering much, at last decided that he should test the merits of both, by casting their respective religious scriptures into fire: whichever passed the ordeal successfully by being untouched by the fire, should have his patronage. It so happened that all the 'To-u-se<sup>6</sup> books were burnt and the Buddhist volumes remained undamaged. The king being convinced of the impositions of the 'To-u-se priests, ordered that their high

<sup>6</sup> [Referring to the Bon religion of China, see p. 112, Ed.]

priests Selou and Chhushen should be burnt alive. The two Indian Pandits were extolled to the skies. The king with his ministers and a large number of subjects embraced Buddhism.

On this occasion of the triumph of Buddhism over the To-u-se religion, the king uttered the following verses :

In a fox are not to be found the virtues of a lion,  
 The torch cannot enlighten like the sun or moon,  
 A lake cannot encompass the earth like the boundless main,  
 The splendour of Sumeru is not to be seen in a mountain,  
 The blessed clouds of religion encompassing the world  
 Will rain upon and quicken the seed of universal good ;  
 All that existed not before, will now appear.

From all quarters, ye moving beings, draw near the Victor (Jina) !

In the great fortress of He-nan-fu, the king erected seven temples, of which the temple of Peimassi<sup>7</sup> was the principal one. He also established three convents for the use of nuns. The king himself took the vows of an Upásaka (a lay devotee). More than a thousand men, headed by the ministers of State, entered monkhood. Once the king addressed the Indian sages thus,—“Venerable Fathers, within the environs of my kingdom, is there no saintly Being residing for the permanent good and protection of all living beings” ? Mátaña replied : “Yes, Árya Manjuśrí dwells in Revo-tse-ña on the top of Panchágra parvata.” He then gave an account of Manjuśrí’s chosen land, which, accompanied by his friend Pandit Bharaña he now prepared to find out. After much search he reached the enchanted spot which he distinguished from others by his saintly knowledge. He then reported it to the king—“During the days of Buddha Kaśyapa there lived a king of the name of Aśvakála who, with the help of demons, constructed 84,000 chaityas, one of which exists on Revo-tse-ña containing a fragment of the genuine relics of Kaśyapa Buddha.” The Emperor, in order to preserve the ancient chaitya, built a lofty temple over it which is now called by the name Tábotha chhorten. Near it he erected the great monastery of Shen-thuñ-su. Among many other religious edifices that were built by this pious monarch, one is the “white chhorten” of Pekin (Pechin). The monastic establishment of Revo-tse-ña consisted of 620 monks and 230 nuns. The learned Arhat prepared an abridgement of the Hínayána Aphorisms and Sútrántas in the language of China. This work, the first Buddhist work in Chinese, is extant to the present day. Pandit Bharaña also translated the five Sútrántas, such as Dasa-Bhúmi &c. but unfortunately they are lost. In course of time Arhat Mátanga and Pandit Bharaña died. Miñdhi’s successor invited several other Indian Pandits. Among the first batch Árya-kála, Sthavira-Chilukáksha, Srámaña Suvinaya, and five other Pandits were well-known. In the second batch

<sup>7</sup> That is, ‘the Lord of the white elephant.’

Pandit Dharma-kála and several other Pandits, well versed in Maháyána, Hínayána and Vinaya Dharma (discipline), were of great note.

The third batch of Indian Pandits, Gaṇapati, Tikhini and others, propagated Buddhism in Kiñnan and other provinces of southern China. These, with the Pandits who appeared during the reign of Napo Ñaan, were the most learned translators and best linguists. Thereafter, during the reigns of the thirteen kings of the Han dynasty, fourteen kings of the Jin dynasty, several kings of Jin-Yugur Su and other dynasties, the Thañ dynasty of twenty kings, and eighteen kings of the Soong dynasty successively, Indian Pandits and sages were invited to China, all of whom exerted themselves to increase the stock of Chinese Buddhist scriptures. There also appeared a host of learned Hwashañ<sup>8</sup> (Chinese monks and Śramaṇas), some of whom visited India to study Sanskrit and Buddhism. There were others who acquired great proficiency in Sanskrit without going to India. They were all profoundly read in Buddhism and wrote numerous elaborate works in the Chinese language, besides translating many volumes of Sanskrit Scriptures. They also wrote the lives of eminent Pandits of China, who laboured with wonderful energy for the diffusion of Buddhism. These are to be found in the Chinese works called "Histories of religion."

## CHAPTER II.

### BUDDHISM INTRODUCED FROM TIBET.

From the time of the establishment of the Tartar (Hor) supremacy in China, many Tibetan sages visited China and contributed more and more to the propagation of Buddhism. The number of translations of Buddha's teachings and Śástras increased. Those that were translated after the reign of king Wendhu of the dynasty of Su were analyzed and catalogued. Twice during the reign of the Thañ dynasty and twice in that of the Sooñ dynasty, the scriptures were revised, and additions made to them. All the books that were subsequently written were furnished with tables of contents and indexes. Last of all during the reign of the Tartar Emperor, Sa-chhen, the Chinese scriptures were compared with the Tibetan collections of the Kabgyur and Tangur. Such treatises and volumes as were wanting in the Chinese were translated from the Tibetan scriptures. All these formed one complete collection, the first part of which consisted of Buddha's teachings (Kabgyur). To the second part 21 volumes of translations from Tibetan, the Chinese Śástras, and the works of eminent Hwashañ, comprising 153 volumes' were added. The whole collection consisted of 740 volumes. An analytic catalogue of all these books was also furnished. In this collection many Śástras were found which did not exist in the Tibetan collections.

<sup>8</sup> The same as Tibetan Lamas.

In China there were five Buddhist schools :

- I. The Vinaya or Hínayána school.
- II. The Mantra or Tantrik school.
- III. The Maháyána school.
- IV. The Gabhira Darśana school.
- V. The Sárártha Tantra.

#### I. VINAYA OR HÍNAYÁNA SCHOOL.

The Indian sage Mátanga who first carried Buddhism into China was the first of this school in China. His successors, for a length of time maintained his school, but latterly it dwindled away when Kumára S'rí was invited to China. Kumára S'rí was a great scholar and deeply read in the sacred literature of the Buddhists. He had also a great fame for prodigies and foreknowledge. During this time Chandana Prabhu<sup>9</sup> was also invited. King Huû-shi showed great reverence to him. Che-u-Hwashañ and 800 other pupils of the Prabhu were engaged in the great work of translating the sacred scriptures into the Chinese language. Sermons and instructions in Maháyána philosophy were copiously given, and more particularly the vows of monkhood and of the Bodhisattva order were taken by many. Henceforth the Hwashañ of China introduced the system of entering into the Bodhisattva order—a stage which is only attained after fulfilling the duties of asceticism of the first order. Kumára S'rí, together with Buddha Jñána, professor of Vinaya, Vimala Chakshu, and Dharmaruchi and the most eminent of his colleagues, translated the four Vyákaraṇas of the Vinaya portion of the sacred literature, and thereby succeeded in enhancing the teaching of the Hínayána philosophy to the monks. Sthavira Sánga Varma, another illustrious Buddhist teacher, came from India to this country (China). The system of the Vinaya school, introduced by Kumára S'rí and matured by Sánga Varma, still prevails in China.

There is an account of the arrival in China of a famous Siñalese nun named Devasará, accompanied by ten nuns from India. It is not known whether she was successful in her attempt to organize the convent system and of extending the vows of chastity and religious devotion to females.

In the four fundamental truths of religion and in works respecting the solution of disputes and doubts about them, the Chinese do not differ from the Tibetans. From among the large body of books of instruction they selected those which suited them most in respect of their habits and ways of life ; in consequence of which they differ in some external observances from their co-religionists in other countries. They have their own

<sup>9</sup> The Chankya Lama, the spiritual guide of the Emperors of China, is believed to be an incarnation of Chandana, one of the disciples of Buddha.

peculiarities. Animal food is forbidden according to their custom. They do not ride nor drive such animals as are naturally intended for those purposes. They prefer the smallest kind of mendicant's platter to the larger sizes. The mendicant's raiment is sewn with depressions and loopholes, in the order and arrangement of birds' feathers. In China, in fact, there is but one class of Buddhists, in consequence of which there is no necessity for the Hwashañ to put marks on their dress, like the Tibetan Lamas of the present day and the Indian Śramaṇas in ancient times, to distinguish the followers of one school from those of another.

According to the established laws of China, yellow is the sign of royalty, red being the colour reserved for the ministers and nobles. The kings of that age, not liking to alter the ancient usage and also to give a distinctive appearance to the monkish dress, prescribed scarlet for the clergy. In China, people consider it a shameful matter to appear in public with naked arms. So they did not choose to adopt the mendicant's raiment as prescribed in the sacred books. Unlike the Tibetan monks who are forbidden to use sleeves, the Chinese Hwashañ wear them.

In later times when Tibetan Lamas visited China, the question of uniformity in clerical dress arose. The Tibetan Lamas succeeded in preserving their own uniform, owing to the supremacy of the Tartar<sup>10</sup> Emperors over China who tolerated national practices. Up to the present day, those customs remain unchanged. The Chinese Hwashañ dress in scarlet with sleeved jackets, and the Tibetan Lamas dress themselves in red and yellow, each according to their national practice.

## II. TANTRIKISM.

The first of all the Tantriks who came to China from India was Sthavira Śrī Mitra. He diffused the knowledge of Tantrikism by translating the Mahāmāyūra and other Dhāraṇīs into the Chinese language. Although contemporaneously with him many other eminent Indian Tantriks came to China, yet very few books on Tantrikism were translated for the public. The sage Kumāra Śrī also did not communicate his Tantrik lore to the general public, but only to one or two of his confidential disciples, so that Tantrikism made very little progress in China. The little progress that it made, was due to Vajra Bodhi, a learned Āchārya of Mālava, and to his pupil Amogha Vajra. These two arrived together in China during the reign of the Emperor Thañ-miñ húñ. Vajra Bodhi instructed Shi-ye-she-thah-yé and Sherab-thah-ye,<sup>11</sup> the two great Hwashañ, in mysticism. Amogha Vajra performed the ceremony of Vajra Garbha

<sup>10</sup> Mongol.

<sup>11</sup> These are Tibetan translations of Chinese names.

Maṇḍala for the benefit of the king who, on account of his devotion to Buddhism, was given the religious name of "Repository of wisdom and knowledge of the triple piṭaka." The astrologers having found that malignant stars were ascendant on the king's destiny, he averted the evil by performing a yajña as prescribed in Buddhist mysticism. Amogha Vajra also propitiated one of the guardians of the world called Vaiśramaṇa and thereby enabled the king to triumph over his enemies. Being pleased with him for his eminent services, the king made him a gift of a piece of land supporting three thousand tenants. He translated seventy-seven principal treatises on Tantrikism. After installing his pupil, Huilaṅ, in his place as the high priest, or Vajrácharya, he retired to the region of peace. Although both these two great Tantriks and their pupils passed for saints and sages, yet Tantrikism did not flourish long but soon declined. During the reign of the Sooṅ dynasty, Pandit Dánarakshita, Dharmabhadra and other Indian Pandits visited China, but, being very jealous of their mystic operations being known to the public, they only communicated the mantras to a selected few, under solemn promise of not revealing them to the people. The later Hwashaṅ were taught in only a few of the Tantrik rites, such as the ceremony Amoghapáśa. It was owing to these several restrictions that mysticism made no progress in China.

### III. VAIPULYA DARŚANA (MAHÁYÁNA SCHOOL).

The founder of this sect was Thaṅ-saṅ,<sup>12</sup> one of the most famous Buddhist teachers of China. He was a descendant of Tuṅ-kúṅ, the chief minister of Tháṅ kiṅ. He was admitted into the order of monkhood at a very early age. Being of saintly origin, in intelligence, quickness, sharpness of mental faculties and aptitude for learning, he was unrivalled by any boy of his age. While only 11 years old, he committed to memory the Vimala-kírti-sútra of the Tangur and the Saddharma Puṇḍaríka of Kahgyur, both of which he could reproduce from memory. He first mastered the Abhidharma piṭaka and then studied all the volumes of the Kahgyur and Tangur collections. At the age of twenty-nine he became acquainted with the Prákrit language of India, and with a view to travel in that country, secured for himself a passport from the Emperor. Passing through different countries, he reached India, and travelled all over its central and border provinces, such as Kashmir, in all of which he visited numerous places of pilgrimage. He learnt many of the higher and lower yánas from several Indian Pandits. Jetári, an illustrious sage, was his chief preceptor. At the noble monastery of Nalendra, he learnt the Yogácharya philosophy from one of its most learned professors, Dánta Bhadra or Dánta Deva, who was then in his 106th year. Some

<sup>12</sup> Contraction of Thaṅ-Ssen-tsaṅ.



writers identify him with the *Āchārya Dāntasena*, the pupil of *Vinaya Deva*. He met his chief preceptor *Jetāri* a second time, from whom he again received instructions on the *Yogāchārya* tenets. Besides *Jetāri* and *Dāntasena*, there were other Pandits from whom he received instruction in Buddhist philosophy. He devoted one year and three months to hearing lectures on *Maitreya's* series of *Dharma śāstras*. In the remaining nine months of the second year, he completed his study of *Nyāya* (Logic). Since then during a period of three years he studied Indian philosophies of various schools, and vanquished a certain *Brāhmanist* king in disputation. In refutation of heresies, he wrote a work based on *Mahāyāna* principles, called "The Extinguisher of Heresy," containing 6600 ślokas—the excellence of which struck all Indian wise men with wonder.

Again *Pandit Haraprabha* having written a treatise in refutation of the *Yogāchārya* tenets, *Thañ-Ssan-tsañ* also wrote a volume containing 8000 ślokas, called *Ekāntasiddha*, which he presented to his teacher *Dānta-bhadra*. All these works being written in the Sanskrit language, the Chinese philosopher became eminently famous. The people of *Āryavarta* gave him the name *Mahāyāna Deva*. Some of the Indian *Āchāryas* became his pupils in Buddhist philosophy, and king *S'ílāditya* and *Kumāra*, and the king of Southern India called *Dhātubhakra* and several other princes treated him with great reverence. Among the numerous *Hwashañ* teachers who visited India, *Thañ-ssan-tsañ* was the only one who obtained the high dignity of *Pandit* and enjoyed the veneration of Indian kings. After an absence of seventeen years of which three were spent in the return journey, he returned to China. The reigning Emperor of China, *Chen-ku-an*, received him with the greatest demonstration of reverence and respect, and *Thañ-Ssan-tsañ* presented him with more than 600 volumes of Sanskrit manuscripts written on palmyra leaves, relics of Buddha, images, portraits and different sorts of Indian articles. The king placed him at the head of the monastery of *Huñ-fussi*, where he employed him, together with other learned *Hwashañs*, in translating 607 volumes of Buddhism including the *Sherchin Ashtasahasrika*, chiefly of *Maitreya Dharma*, also in revising many of the ancient translations. He rebuilt the monastery of *Tshi-ain-ssi* or in Tibetan *Chambaliñ*. During that period there were 3,716 religious establishments in China, from all of which he recruited intelligent and well-behaved monks for his new monastery. He also admitted new monks. By these means he was enabled to establish a grand monastic establishment, containing 18,630 monks of which he became the abbot. After the death of *Chen-ku-an*, his son *Ka-utsuñ* became Emperor. He greatly patronised *Thang-ssan-tsang* and his monastery. To every fifty principal monks of *Paimiñ-ssi* he supplied four servants, namely, three apprentice monks and one neophyte. He made

excellent arrangements for the support of the clergy and appointed the illustrious sage as bishop of the three great monasteries, Paimiñ-ssi,<sup>13</sup> Huñfussi and Tshi-an-ssi.

Thañ-ssan-tsañ introduced the three orders of priesthood and the five methods of meditation among the clergy, and wrote commentaries on the S'ata-sahasrika, according to the Yogáchárya method, eight treatises on his own system (Vipuláchárya), the Lankávatára s'útra and many other s'útrántas.

He also wrote many sástras in general, such as Nyáya Sangraha, Kriyá Sangraha, &c., &c., and devoted all his attention and energies to diffusing the Maháyána and Yogáchárya schools. He erected a lofty chaitya called Árya Pantha to the south of the monastery of Tshi-ain-ssi, in which he deposited palmleaf MSS. in Sanskrit of Indian scriptures and some sacred relics. He collected one million sacred images from various sources, ransomed 10,000 animal lives, distributed alms to 10,000 men and offered ten millions of lamps to sacred beings. Having worked for a period of nearly forty years to promote the well-being of all living beings, at the age of sixty-five he was emancipated from mundane sufferings. The Vipuláchárya doctrine of Buddhism, taught by him, was obtained by him from his teacher Dánta Bhadra. The following were the illustrious professors whom he followed :

- |                |                     |
|----------------|---------------------|
| 1. Buddha.     | 5. Dharma Rakshita. |
| 2. Maitreya.   | 6. Ananda.          |
| 3. Árya Sanga. | 7. Vinaya Bhadra.   |
| 4. Vasu Mitra. | 8. Dánta-sena.      |

It was Thañ-ssan-tsañ who first introduced this system of Buddhism into China. The name Thañ-ssan-tsañ means "the knower of the three Piṭakas in the kingdom of Thañ."<sup>14</sup> From one of Thañ-ssan-tsañ's pupils named Khuhu-ki-fuśi, Ti-yan-Shi-han-shehu (teacher of the S'únyatá philosophy) and other learned Hwashañs received instruction, and handed down the system to posterity.

#### IV. THE SPREAD OF THE S'ÚNYATÁ PHILOSOPHY.

Buddha delivered this philosophy to Manju Ghosha<sup>15</sup> who in turn delivered it to Nágárjuna. The following were the eminent teachers of this philosophy :—

1, Nágárjuna. 2, Árya Deva, also called Níla-netra, on account of his having two spots, as large as the eyes, on both his cheeks. His real name was Chandrakírti. 3, Svámí Prajñá-raśmi. 4, the Chinese sage Yeśe-pal who was miraculously visited by Nágárjuna. 5, Yeśe-Lodoi, from whom

<sup>13</sup> Variouslly called Pai-massi or Pimañ-ssi.

<sup>14</sup> He was a member of the Thañ royal family.

<sup>15</sup> The same as Manjuśrí.

Ti-chi-taśi learnt it. The last was an eminent scholar who first introduced this philosophy into China and by his piety and excellent accomplishments, promoted the well-being of his countrymen. In the knowledge of the Abhidharma, there was none in China to equal him. In the practice and observance of Vinaya, he is said to have been like a Bodhisattva (saint). He became spiritual guide to the second king of Thengur in Southern China and also to king Wendhi of the Su dynasty. In moral merit he was incomparably great. He erected a monastery called Kw-chhiñ-ssi, on mount Thé-an-tha, and another on the hill called Yu-khyu-wan. In these two he founded thirty-six schools, and furnished them with complete copies of the Kahgyur and Tangur. He constructed 800,000 images of Buddha and Bodhisattvas and miniature chaityas, in gold, silver, brass, sandalwood, &c. He ordained 14,000 monks and had 32 principal disciples, all of whom were versed in the S'únyatá philosophy. He wrote numerous commentaries on the various branches of Buddhism, besides notes on Buddha's precepts delivered at the Mṛigarshi grove, the Mahávaipulya s'útra, Prajñá páramitá and Mahánirvána tantra. He also introduced the study of a series of books called "The sacrament of offering obeisance by prostrations," "Tun-min," "Tse-yanmin," "Beema," a treatise on mysticism, "Má-ñe," and "Sútránta Vidyá," a complete analysis of Dharma and perfection.

At the request of Kiñ Wen-dhi, he wrote forty religious treatises and fifty synopses of the Prajñá-páramitá, Sadharma Puṇḍaríka, Múla Prajñá,<sup>16</sup> &c., for the use of students of Buddhism. After labouring for thirty years in endeavouring to propagate the Mádhyamika philosophy of Nágárjuna, at the beginning of the sixtieth year of his age,<sup>17</sup> in the 17th year of Khai-hu-añ's reign, he sat absorbed in deep meditation to pass away from this life. He vanquished the "great god" of the Chinese, named Kwan-yun-chhañ,<sup>18</sup> or "the lord of clouds and thunder," and bound him under a solemn oath to defend Buddhism in China. He had thirty-two principal disciples of whom the following were the most remarkable for their learning and purity of life :

- (1) Tañ-an-tsun-che.
- (2) Fu-hu-wá-tsun-che.
- (3) Tuñ-yañ-the-an-tsun-che.
- (4) Cho-shi-lañ-tsun-che.
- (5) Kiñ-shi-tsun-che.

Among his spiritual successors, one named Tha-an-thai-tsuñ who spread his system in the southern province of China called Kiñ-nan, became

<sup>16</sup> Commentary by Nágárjuna.

<sup>17</sup> On the 24th of mid-winter month.

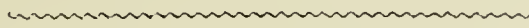
<sup>18</sup> Also-called Kwan-lo-yu-yer.

very eminent, while the northern part called Tuñ-yu-an, adopted a different school. Commencing with Ti-che, spiritual father and son, and during the five spiritual successions—*viz.*, (1) Dhi-sin-fu-śun-da-shee, (2) Yun-hu-wa-ti-yan-dá-shee, (3) Shi-an-she-hu-fa-tsañ-dashee, (4) Chhiñ-li-hañ-chhiñ-kwa-shee, and (5) Ku-hi-fuñ-chuñ-meedáshee, the study of “Phal-chhen” was chiefly pursued by Chinese Buddhists. The same practice has come down to the present day and it must be admitted that Phalchhen is the favourite scriptural work of the modern Chinese Buddhists. The fourth chief Hwashañ, named Chhiñ-li-hañ-kwashie also known by the name of Then-kwan, meaning Vimala-dṛiṣṭi or “clear sight” became the abbot of Revo-tse-ña, for which reason he was called Chhiñ-li-hañ-kwashie. He flourished during the reign of Thañ-Miñ-hu-añ, and was well versed in the ten branches of sacred literature as well as in the science of government. Through the religious sanctity and purity of his life, he obtained sainthood. Although he did not visit India, yet he had mastered the Sanskrit language and could fluently converse in it, nor did he require any interpreter to explain Sanskrit works. He had a gigantic frame, nine cubits high; his hands hung to his knees; he possessed forty teeth; his eyes were scarcely seen to wink; and the very sight of his monstrous person struck men with awe and reverence. Throughout the country of China he was famed as a Mahá Paṇḍita, who had no rival. The illustrious Chankya Rinpoche Rolpai dorje, the spiritual guide of the Emperor Chhiñ-luñ, in his hymns on the story of Revo-tse-ña describes this great Pandit as an incarnation of Maitreya Buddha. Other writers believe him to have been an emanation of Manju Ghosha. Among the Chinese, he was the greatest scholar in Phal-chhen, on which subject he wrote three large commentaries. Among his principal works the following are well known:—(1) “Vows,” (2) “the Mirror of Dharmat,” (3) “the Mirror of Lamp of S’ástras,” (4) Bodhisattva Pancha Marga, and other synopses of the triple piṭakas, (5) three hundred detached treatises of S’ástras. It is universally admitted that a greater scholar in Phal-chhen never appeared in China. He lived one hundred and two years, during which time he became spiritual guide to seven kings in succession, and taught the sútrántas several times. His school is known by the name of “Shi-an-she-hu.” Its tenets differ very little from those of Thañ-ssan-tsañs, the difference being in the ways prescribed. The 21st spiritual successor of this great teacher named Khu-an-fu thai-fa-shee became celebrated for his learning. He is said to have been miraculously visited by Maitreya, while going on a pilgrimage to Revotse-ña. Although the school founded by Tishi, and his spiritual son, continued for a long time, yet it wrought very little change in the religious persuasion of north and south China.

## V. FIFTH SÁRÁRTHA-VÁDI SCHOOL.

This is the most ancient school of India, derived from Buddha and handed down to his spiritual successors directly. The following is the order of succession in which it has come to posterity :

Buddha, Mahákaśyapa, Ananda, Shanabastri, Madhyamáhna, Upagupta, Dhitika, Arhat Krishna, Sudaršana, Vibhaga, Buddhánanta, Buddha Mitra, Panasha, Áśva Ghosha Mashaba, Nágárjuna, Áryadeva, Rahula-bhadra, Sangánanta, Arhat Ghanasa, Kumarata, and Sha-ya-ta.

IX. ANCIENT CHINA, ITS SACRED LITERATURE, PHILOSOPHY AND RELIGION AS KNOWN TO THE TIBETANS.<sup>1</sup>

The name of this great country in its own language is S'en-te-hu (S'en = God, Teh'u = land) or the celestial country. Some authors identify it with the fabulous Continent of Lu-phapa.

The people of Áryávarta call it Mahá Chína, where Mahá means great and Chína is a corruption of Tshin. Among the sovereigns of China She-'hu-huñ, king of the province of Tshin, became very powerful. He conquered the neighbouring countries and made his power felt in most of the countries of Asia, so that his name as king of Tshin was known to distant countries of the world. In course of time by continual phonetic change, the name Tshin passed first into Tsin and then into Chin or China, whence the Sanskrit designation Mahá Chína or Great China. The Tibetans call it Gya-nag, (Gya "extensive" and nag "black") or people of the plains who dress in black clothes : for all the Chinese dress in blue or black. So also the Tibetans gave the appellation of Gya-gar to the people of India, on account of their wearing white dresses. According to the ancient historical records, many religious schools and customs originated in China. Of these, three were the most important, *viz.*, She-hu, Do-hu and Jiñ. The first, She-hu, partakes more of a literary than of a religious character. We shall therefore treat it as literature. According to Sambhoṭa, the father of Tibetan literature, letters are the origin of all science

<sup>1</sup> Translated from Dub-thaḥ-selkyi-Mélóñi. See Vol. L, p. 187, Note 1.

and speech: they are the rudiments of words and their significations: to the formation of letters, religion owes its success: but for the principles of reading and writing, the progress of work, knowledge and science in the world would have come to a standstill.

The first sovereign of China, King Fohi, was a very accomplished prince, possessed of an intellect quick, powerful and discerning. With the aid of his wise minister Tshankye he first invented the art of writing and gave to the letters their form, power and inflection or orthography. He introduced the system of writing on bamboo slates with waxen pencils. His characters were of a rounded shape called Toñ-tse, and it was during the reign of Tshin-shi-húñ that his minister Li-si invented the running hand which were called Li-si after his name. His General Miñthe-yañ invented the brush pen made of hare's hair, and with ink prepared from the smoke of pine-wood painted the characters on silk cloth. Afterwards Tshai-wan of Ñag-rum invented paper. Then, by the invention of a neater sort of characters called khya-i-si (and the cursive called Tsho-u-si) a more convenient and easy method of writing was introduced which gradually displaced the earlier systems. Many works were written which illustrated the simple and childish character of the earlier people. Li-si and Miñthe's systems of slow and quick handwriting were found unfit and rude and so fell into disuse.

The first king Fo-hi wrote a large treatise on the art of divination and astrology called Khyen-shan which is the earliest work of the kind known. He also wrote a book on Ethics, called "The perfect and judicious behaviour." Then appeared the five literary and moral works called by the general designation of Ookyîns, *viz.*:—Yeekyiñ Shee-kyiñ. Shoo-kyiñ, Lee-kyiñ and Chhun-chho-u. The authorship of Yeekyiñ is attributed to F'ohi, the writers of the remaining four being unknown. She-hu is also a well-known term for that science which treats of the regulation of the customs and manners of a nation.

## CHAPTER I.

### ETHICAL PHILOSOPHY.

The works on this subject are very interesting. The founder of this philosophy was the famous sage Khuñ-fu-tse (in Tibetan Koñ-tse, the latinized Confucius). He was born not long after the birth of Buddha. In the latter period of the Te-hu dynasty, during the reign of Te-hu-wiñ, Khuñ-fu-tse was born in Shan-tu one of the thirteen great divisions of China. His biography is well known every where in China and he is universally believed to have been a particularly sacred personage. The present laws of China and the ethical works, so well suited to the welfare

of all classes of men, are all founded on the Code of laws first drawn up by this great philosopher. From that time to the present day, for a period of more than two thousand and five hundred years, during which time China has witnessed many political changes and revolutions, the downfall and growth of many dynasties, the laws of Khuû-fu-tse have continued to regulate and govern the manners and customs of the whole community from the Emperor to the meanest subject. So wise and excellent are those laws that they have undergone little change in the course of time. Being the first and wisest preceptor of the monarchs of China, the portrait and name of Khuû-fu-tse are adored and venerated by every sovereign who succeeds to the celestial throne. This ceremony handed down from generation to generation has got the sanction of antiquity as a heritage to the Emperors of China. The descendants of Khuû-fu-tse enjoy the second order of the Empire as an hereditary honour, in token of the high regard due to the memory of the wisest man born in China. The Tibetans believe that their celebrated Sroû-tsan Gampo was an incarnation of Khuû-fu-tse—one of miraculous birth—in whom was manifest the spirit of Chenressig. Some authors conjecture that Khuû-fu-tse was the inventor of astrology from the few verses bearing his name and praise, which head almost all the astrological works of China and Tibet. He is also believed by some people to have been the inventor of handicrafts, manufacture, technology &c. It was Khuû-fu-tse who first taught philosophy and literature in China, but he wrote only a few works on those subjects. His pupils and followers made copious additions to and improvements on his works, which were revised and annotated. The works so annotated and revised which served as guides to the scholars of China, are four in number, *viz.* :—Ta-she-u, Chuû-yuû, Loon-yu and Meû-tse. The outlines of Ta-she-u, drawn up by Khuû-fu-tse himself, were enlarged by his pupil named Choû-tse from hints taken from him. The second work Chuû-yuû was composed by Tse-se. The third work Loon-yu was attributed to the joint authorship of Tse-le-u Tse kyaû and Tse-sha. The fourth work Meû-tse derived its name from that of its author. These writers were either Khuû-fu-tse's pupils or pupils of his pupils. From the time the Te-hu dynasty was founded, literature made rapid strides in China and the number of literary works greatly increased. There grew up during this time, (as afterwards), a number of scholars (not less than 100) who interpreted these works and wrote commentaries on them. The statutes and laws which uphold the government were drawn up during the reign of Hwanku by a learned scholar named She-u-hu, on the basis of Khuû-fu-tse's works. A few years afterwards, Tse-u-fu-tse, a great philosopher, wrote many original works which, even at the present day, are considered as great authorities and works of reference. Again, there are five other works, called Kaû-chen, which resemble

the Deb-thers or Historical records of Thibet in subject matter; besides they contain many literary and philosophical notices which come more properly under the heading of She-hu, Astrology or the art of Divination.

The earliest written encyclopædia of Astrology is the chief repository of Yeekyiñ, the first of the Uhú series. The art of divination called Porthañ which was brought into Tibet during the reign of the Thañ dynasty was obtained from this great work. In early times, as stated above, there reigned in China the Hun dynasty of three kings and that of Dhi of five kings. During the reign of Fohi (whose name is also written as Hpushy), the first of the Hun kings, there came out from the great river Hé in the province of Henan (modern Ha-nan) a monster called Luñ-ma having the body of a horse and the head of a dragon. On the back of this hideous monster there were eight figures or Mudrás (called Pakwas in Chinese), curiously inscribed. The eight Pakwas being multiplied to 64 by permutation, a work was written under the name of Lyan-shan (chief work). The figures on the back of the monster were called Hé-tho-hu; tho-hu in Chinese meaning "figures" and Hé being the river from which the monster issued. This earlier account of the origin of the Pakwa is called the "First Heavenly System." Afterwards a learned man by the name of Sen-noñ wrote a work on the Porthañ, called Ku-hi-tsañ, based on the first work on divination. It is also said that it was brought down by an eagle from the mountain called Swan-ywan. It is related by some writers that there is a work which was composed from the cry of an eagle. The third monarch of the Hun dynasty named Yee-khyuñ (written as Yihi-shyiñ), by accurate observation of the heavenly bodies and by assigning the distinctive signs of male and female to the five elements, formed the ten fundamentals<sup>2</sup> (and gave the names of mouse, bull, &c., to the twelve concatenations or *Dendals*<sup>3</sup> named the divisions of time, viz.,—years, months and days). All these were represented on a globe,

<sup>2</sup> The five elements of astrology—

1. Tree, Male and Female.
2. Fire „
3. Earth „
4. Iron „
5. Water „

<sup>3</sup> The Sanskrit words corresponding to the 12 Dondals of the Tibetan astrology or causal connection on which the existence of the human soul depends are :—

- |               |                 |
|---------------|-----------------|
| 1. Avidyá.    | 7. Vidana.      |
| 2. Samskára   | 8. Rishṇa.      |
| 3. Vijñána.   | 9. Apádána.     |
| 4. Námarúpa.  | 10. Bháva.      |
| 5. Shadyatna, | 11. Jati.       |
| 6. Sparśa.    | 12. Jaramaraṇa. |



called Hun-thyeu-yi constructed by him for the purpose. The clocks (Tse-men chiân) and watches (Pe-yo-hu) of modern China are prepared after those illustrations. Moreover, the invention of chariots, boats, forts, ten sorts of musical airs and the use of arms were attributed to him.

*The later heavenly system.*

The fourth king of the dynasty of Te-hu named Yo-hu-tho-hu-thaân-shi, was, in the year tree-dragon (the first of the heavenly years according to this system of calculating time), presented with a wonderful tortoise by a man from the south named Yui-shaân-she. By carefully observing the figures and marks on the tortoise's shell, which were supposed to express the names of divisions of time, the king improved the former books on astrology and the art of divination. From that year to the *fire-dragon* year of the 12th cycle when the Emperor Chheu-luân ascended the throne, there elapsed 4092 years. There are legends which relate that a subject presented a wonderful tortoise to king Yo-hu, but there is no record of his utilizing the marks on the shell for the purposes of astrology. It is stated that king Shi-hu-yohi obtained a wonderful tortoise of miraculous origin from the River Loo of Hanan, and by reading the astrological symbols and marks known as Pakwa, found on its shell, wrote a large treatise on "divination." He gave the name of Loo-tho-u<sup>4</sup> to it, from Loo, the river whence the tortoise came out.

The period during which the heaven and earth remained one and undivided,<sup>5</sup> was known as Nam Nâa, and the period when they became separated and distinct from each other, as Nam Chhyé. During these two periods, and also previously, the science of Pakwa or astrology and divination is said to have existed in itself, in consequence of which it is considered as ever unchangeable. It is not stated in the Chinese books that the "great tortoise" is the prime cause of all things, as is fabled by Tibetan writers on astrology and the black art, after the above account of the wonderful tortoise of the Chinese from whom undoubtedly they have derived their knowledge of astrology and divination. The following are the verses on which the Tibetans, after the Chinese, base all their knowledge of astrology and of the position of the earth.

<sup>4</sup> Tho-hu meaning the book of symbols and signs.

<sup>5</sup> From this it must not be understood that the first work on divination written from the figures on the horse-dragon, was composed before the formation of the Heaven and Earth from chaos. The name Nam Nâa is used to distinguish its priority to that which immediately followed it.

|                                     |                                                |
|-------------------------------------|------------------------------------------------|
| Tsug-lag-tse-kyi-tsa-va-ni          | The principal root of astrology.               |
| Ma-há-ser-gyi-rus-bal-dé.           | Is the great-golden tortoise.                  |
| Go-vo Lhōr-dān Jud-ma<br>Chyañ.     | The tail to the north and the head above.      |
| Shog-yeshar-la-shog-yen-<br>nub.    | The right and left sides lie east and<br>west. |
| Yau-lag-shes-po-tsham-zi-<br>knañ.  | The limbs extend to the four quarters          |
| Gan-kyalne-pade-ye teng.            | On which lies supreme                          |
| Dsam-liñ Jig-ten Chhag-<br>par-dod. | The world Jambudvīpa and rests.                |

Wen-wañ father of the first king of the Chigur dynasty who was a saintly personage revived the first work on astrology written by Fohi. The later heavenly system of astrology, based on the symbols and marks on the tortoise's shell, was revised and improved by Che-hu-ween. Altogether there were three great works on astrology written at three different times, the first being Le-an-shan's, the second Ku-hi-tsañ's and the third Wen-wañ's—all well known in China. During the latter period of the Te-hu dynasty, the wicked and stupid king of Chhen-gur in utter ignorance of the worth of astrology, and apprehending danger from the existence of astrological works which in his eyes appeared ominous and fraught with evil, ordered them to be burnt. The first two works were destroyed, but fortunately Wen-wañ's work survived, and it is on this that the modern astrological works of China are chiefly based. Wen-wañ's son, Chi-hu-kyuñ, revised and illustrated his father's work. Khuñ-fu-tse is said to have improved upon the writings of his predecessors, but this is questioned by some writers who doubt if he ever wrote on the subject of astrology and divination. Another painstaking author wrote a small treatise on astrology, based on Che-hu-kyuñ's work. One of Khuñ-fu-tse's pupils is said to have drawn up some astrological formulæ under the name of Shi-chiñ, which were ascribed by some to Khuñ-fu-tse himself. Probably people mistake this book for Khuñ-fu-tse's. Among the ancient writers of China, Fohi Wen-wañ, Chi-hu-kyuñ and Khuñ-fu-tse are famed as four saintly authors. Old men of Tibet believe that the art of divination was first discovered by Manju-śrī, the god of wisdom, on the summit of Revo-tse-ña. Other accounts, stating that it was given to the world by the goddess Namgyalmo (S. Vidyá) and by Padma Sambhava, also obtain credit in Tibet, but are mere fabrications, having no more truth in them than those ascribing the origin of astrology to Buddha.

*Medical Works.*

The second king of the Huû dynasty named Yan-dheu-shen-huû-shi was the first who wrote on medicine. To feel and understand the pulse and to divine human destiny by an intimate knowledge of the fundamental elements were the principal subjects of his works. This latter science<sup>6</sup> was unknown in India and other countries. The four great classes of Tibetan medical works are said to have been based upon the above named early Chinese works. The five fundamental elements of the Chinese are quite dissimilar to those of the Indians, being tree, fire, earth, iron, and water, while ákása has no place. Tree probably supplies the place of wind, but it is not easy to understand how iron could be imagined to be a substitute for ákása.

*Music.*

Yu, minister of King Shun, discovered the use of the five Khin or Sanskrit Tár and the twenty-five tones of music called Shee in Chinese or Sur in Sanskrit. He wrote a book on songs and musical performances called Sho-hu. The Tha-shi dance of Tibet of the present day was based upon this Chinese mode. There also appeared many original works on rhetoric (Alankára Vidyá) in both the periods. The number of figures of speech in the Chinese language is greater than in Tibetan.

Works on history, technology, selection of lands, physiognomy, and prognostication existed from an early age. The number of works on these subjects increased in latter times, but they are not classed as great works.

*She-hu or an exposition and vindication of the Confucian philosophy.*

With regard to religious faith among the She-hu scholars very few persons possess the "predisposition to piety" (according to Buddhistic principles). The majority of them, content to limit their aims to this life, are careless whether their future after death be one of happiness or damnation, while others look upon this life as the consequences of Karma and Phala. They argue that had it been true, Khuû-fu-tse and King Fo-hi would have mentioned it in their works, which contain no such account. Both King Fo-hi and Khuû fu-tse who were distinguished for their profound wisdom and learning were, no doubt, aware of those religious principles, but omitted them in their works, owing to the people of the age not having been so far advanced as to comprehend the triple piṭakas of Dharma. The

<sup>6</sup> The science of predicting human destiny by marking the pulsation is different from palmistry which was known in India.

works called U-hu-jiñ and Ssi-shi-hu, &c., treated of such matters of worldly utility as would meet the requirements of the age they lived in, and would pave the way for the future reception of Buddhism. Fo-hi and Khuñ-fu-tse did not speak a single word against Buddhism like the unprincipled Chárvakas who reject the theory of the transmigration of souls and the inevitable consequence of Karma and Phala. Once, one of Khuñ-fu-tse's pupils asked him what would be the state of man after death. Khuñ-fu-tse answered that he could not say that there was no future existence: that it was so mysterious and unknown, that he could not hazard any opinion on it: but would presently explain all that was conceivable and open to cognition. Again once while he was explaining some metaphysical points respecting the supreme being, one of his pupils, Wuen-fu-hu, questioned him thus, "Sire, if there is a great being as you mention, what and where is he? Is he so and so?" Khuñ-fu-tse having replied in the negative, the pupil asked if he (Khuñ-fu-tse himself) was not that being; "No, how could I be like that supreme being?" replied Khuñ-fu-tse. "If so" retorted the pupil, "where must he be?" Khuñ-fu-tse said, "such a being is born in the western quarter" (by which he evidently meant Buddha). In the works of these two personages there are some mysterious passages which appear like the aphorisms of Buddhism, capable of a higher signification than the mere earthly objects they are taken to mean. The text of Yee-kyiñ in some respects resembles the Tantrik philosophy of the Buddhists, as has been explained by the most learned Lama Chan-kya Rolpai Dorje. During the supremacy of the Jiñ dynasty, two eminent Chinese scholars named Hwa Shañ Fo-shen and Dhu-hu-min, wrote commentaries on both She-hu and Dohu, in which they pointed out many striking resemblances to the theories of Buddhism. In a later work called "The History of the rise and progress of religion (or Chhoijuñ)" being an exposition of the works of the great She-hu teacher Khuñ-fu-tse, it is found that his teachings were akin to those of Buddhism. Khung-fu-tse's works avowedly treat on ethics and on public utility for the benefit both of individuals and of nations, but essentially they point to saintly ways. Those who have studied Buddhism critically, can easily perceive the similarity between Khuñ-fu-tse's teaching and that of Buddha, but the general readers of Khuñ-fu-tse may not form any sound judgment in this respect. Of the classes which go by the name of U-hu-chiñ, five *viz.*, Yin, Yee, Lee, Kyi, and Sbeen, are the principal works. In the Chinese language they are called U-hu-chhañ or one's own doctrine, behaviour, or morality. The first, Yin, inculcates mild and gentle behaviour; the 2nd, Yee, treats of affection, cheerfulness, and good humour; the 3rd, Lee, of manners and customs; the 4th, of wisdom; the 5th, of a calm and firm mind. The four well known ethical works called Ssi-she-hu are mere

applications of these five subjects. Those who in China carefully master these five subjects are regarded as sages, those who can practise them, as saints.

*Origin of Heaven, Earth and Men according to the "Ye-kyiñ".*

In the beginning, before the formation of Heaven and Earth there existed nothing but "Hun tuñ" or void, which evolved of itself and was in a state of chaotic agitation from eternity, until it fell into utter confusion and disorder. In this state of chaos, the order, distinction, cognition, classification and nomenclature of things were unknown. The Chinese account bears a striking resemblance to the account as to the origin of the world in all Tibetan works on mysticism that in the beginning there existed nothing except void from which the world arose. In that chaotic state there was the virtue of "The-ji" that is, the supreme nature, matter and self-existent energy. Just as we have the innate power of distinguishing different things in ourselves, so the primeval chaos possessed the virtue of giving rise to distinct existences. From its internal agitation, it produced first of all Namba (species), and nature, which were like male and female. Again these being endowed with a virtue like the germination of the seed by the union of the male and female elements, divided themselves into the "Tsha-shiñ," *i. e.*, the fourfold distinction into (1) great male, (2) little male, (3) great female and (4) little female. Afterwards from the union of those two species sprung the Pa-kwa or Tibetan Parkha and Choo-guñ or the nine mansions with forty-five gods residing in them. Thereafter from the virtue of these two, light and clearness came forth. All light substances flew upwards from the ocean of chaos, the thin and attenuated things resting on the surface. When this separation took place the upper region or Heaven (or Thain) was produced. This was called the age of the formation of Heaven (Nam Ñama). All heavy (Sanskrit guru), thick, unclean and ponderous substances sank to the bottom and formed the Earth called Tee. This is called the age of the Earth's closing. When Heaven and Earth were produced, the shining lustre of the former radiated from above and the bright effulgence of the latter rose upwards. These two, united together, produced "Man." This age was called the period of the formation of Man. Heaven, Earth and Man are possessed of three virtues or potential energies and three aims (designs). In works on mysticism a similar description is given. Heaven is said to have been anciently the father and Earth the mother. These two meeting together produced a sound, whence emanated Man. The Tibetan "Nam" or Chinese "Thain" means both Heaven and potential Energy. Tibetan "Sa" or Chinese "Tee" meaning Earth is purely matter that has productive powers.

*Parkha or Pakwa or Mudrá Symbols.*

|         |      |       |      |        |       |      |      |       |
|---------|------|-------|------|--------|-------|------|------|-------|
| Tibetan | me   | sa    | chag | namkha | chhu  | ri   | shiñ | loñ   |
| Chinese | li   | khon  | ta   | khin   | kham  | kin  | sin  | son   |
| English | fire | earth | iron | sky    | water | hill | tree | wind. |

*Chinese Chooguñ or Tibetan Mevagu. English nine mansions of the 45 gods.*

|                 |        |       |      |       |        |       |        |        |         |       |
|-----------------|--------|-------|------|-------|--------|-------|--------|--------|---------|-------|
| Tibetan         | chikar | ñinag | sum  | thiñ  | shijuñ | ñaser | tugkar | dunmar | gyatkar | gumar |
| English         | white  | black | blue | green | yellow | white | red    | white  | red.    |       |
| No. of Mansions | 1      | 2     | 3    | 4     | 5      | 6     | 7      | 8      | 9       |       |

Again, the blue sky (or the middle illuminated atmosphere), and the Earth are both called the world. Vulgar people say that the Heaven is of dark blue colour and the Earth four-sided. According to this system only nine heavens are mentioned without a word about their disposition. The Tibetans alone hold that there are nine strata of earth, one above another and nine heavens in regular succession. The great period counted from the beginning of the formation of Heaven, Earth and Man till their destruction is called Yi-yvan (*Ævum*). The measure of time in one Yi-yvan is equal to 129,600 human years of the Hindu system or "kalpa." After the destruction of Heaven, Earth and Man, Húntúñ and Theji will be convulsed to form a second chaos, from which there will be a renewed formation of the world.

Man is like the effulgence or the essence of all conglomerate matter. The Chinese do not recognize the theory of the four ways of birth, *viz.*, from the egg and the womb and the manner of production of insects and plants. According to them, man was not born in the beginning but formed after the manner above described. The earliest writers do not appear to hold that the Heaven, formed after the dissolution of Chaos, possessed any visible appearance or magnitude, nor do they explain what will be the state of man after death. They neither enumerate the six classes of living beings, nor describe how they were produced. Latterly an eminent Chinese writer called Chou-tse, who was acquainted with the works of the Buddhists wrote as follows:—After death, those portions of the mind and soul or the spiritual effulgence, obtained from the Father consisting of the Three Práñas (called Sáñhaon) fly towards the skies and became absorbed in S'en (divinity), while the six parts (consisting of spiritual emanations) obtained from the mother (Lehu-pho) go down towards the earth, and mix with the spirit called "ku-hi" or the devil. All the Chinese authors attributed the happiness and sufferings of this world to The-han (Thain) or Heaven. The same theory prevails now all over China, the Heaven of the Chinese bearing some resemblance to the idea of the Supreme Being. According to them, pigs, sheep and other animals (as well as herbs and vegetables) being designed for human

consumption by The-han, there is no harm in killing them. The Chinese adore many gods endowed with a visible shape among whom Yoob-Hwañ is well known. They also worship a multitude of devils. They pay homage to dead bodies and, under a belief that the *manes* of the dead, though in Hades, can enjoy earthly pleasures, offer them meats and other edibles. Some of their customs are formed by affinity with those of their neighbours the Lalos and To-u-se. There are also some customs which are evidently borrowed from the Buddhist creed.

*Khuñ-fu-tse's teaching compared with the doctrines of Buddhism.*

Khuñ-fu-tse in his work on the fundamental formulæ called Ta-she-hu while describing the manners and attributes of a "Teacher" says, that liberal and enlightened accomplishments depend much upon clear judgment and understanding. The doing of good and contributing to ennoble others depend first on one's own goodness and excellencies. After the acquirement of knowledge it should be retained, when it is comprehended it should be practised. When it is practised it will produce happiness, when it has imparted happiness, it can be utilized in teaching others, when it is communicated to others, knowledge is acquired. Thus by progressing further and further from the origin or beginning of learning, the ultimate object can be obtained. It is easy to understand the apparent meaning of his words which generally relate to the enumeration of moral virtues pertaining to this life, but a mystic and deeper meaning pervades them all, which may be interpreted thus:—By enlightened knowledge he meant, the clear knowing of what the true and false ways (of religion) are, which he exhaustively illustrated in his chapter on the "duties of a Teacher." By ennobling others and leading them to good &c. he meant that, in order to be able to do good to all animate beings and to lead them to the real and true end of existence, one must first himself arrive at perfection. When he has first become good, others will follow him. Having himself obtained happiness, he will be able to conduct others to happiness, who have not already obtained it. After reaching perfection himself and bringing others to it, right discrimination is attained when he will know the means of emancipating himself from transitory existence. Thus by progressing further and further he will see the beginning and end of all knowledge. From this, it is evident that Khuñ-fu-tse's doctrines were akin to those of the omniscient Buddha. The maxim, "First mature yourself and after you have done so, try to mature others" and others of a like nature correspond with those contained in the Maháyána philosophies. Although the name of Buddha was unknown to Khuñ-fu-tse, yet in saying "gone to the extreme limit of knowledge" he must have meant an exalted state of being, closely resembling that of Buddha.

Thus he approached very near to Buddhism in that twilight of civilization. The Chinese scholars who, by critically studying Khuñ-fu-tse's works became learned, are given the title of "Shyan-shen." For having mastered the ancient classics, they are called wise men. Above all, when they have mastered the above-mentioned five classical works and can elaborately elucidate the formulæ and riddles, they are styled Sho-hu-tsha or Chwañ-ywen. Thus by studying the classics they become learned, and then by acquiring a knowledge of the laws of their country, they become possessed of a knowledge of things. Having acquired both kinds of knowledge, they discharge the duties of the administration of their country. Such learning qualifies them for preferment in the government of their country. Learning alone opens to them the chances of reaching the highest offices in the land including those of Governor and Minister of State. It is such literary distinctions that raise men in China to rank and position in utter disregard of birth or riches. All public offices in China are in fact open to competition.

Among the theological distinctions of China the three highest are—

Shyan-shen equivalent to Tib. Ge-she = neophyte.

Sho-hu-tshahi „ Tib. Kahchu = monk who has observed the 10 Command-

Chwañ-ywan „ Tib. Rabchyam = superior monk. [ments.

As by proficiency in classical studies men are raised to governorships in China, so in Tibet scholars of sacred literature are placed at the head of all religious institutions as prefects and high priests. But now-a-days the number of such erudite scholars is very small both in China and in Tibet. There are some Khuñ-fu-tse's saints who being profoundly read in the great classical works of China, regardless of high preferment in government service, of commercial emoluments and of the pleasures and allurements of a worldly life, betake themselves to asceticism and a life of seclusion in caverns of hills or in the solitudes of the wilderness. They take such students as are willing to accompany them, and do not care if they get none. These men are like Buddhist hermits who pass their days in solitude, devoting their lives to study, meditation, and asceticism, but it must be admitted that there are few such in both countries. It appears from his writings that Khuñ-fu-tse had veneration for Buddha although Buddhism was not in existence in his age. In his works he neither remarked as in prophecy that Buddhism was good or bad. Chau-fu-tse, another writer of fame, evidently had some knowledge of Buddhism. In his writings he speaks in commendation of it rather than with any dislike. Subsequently one Cho-u-tse wrote blasphemously of Buddha. He was happy in his discussions on other matters but not in those on Buddha. He argued thus:—As the prosperity and happiness of a nation arise from the king's virtue, it is the king's first and



prime duty to treat his subjects kindly. One's own body being derived from his parents, they are his great benefactors. Among his subjects those who are intelligent, industrious, learned, able and powerful should help their king in the administration of the State and in war. The people generally should in return help him with tribute, revenue and presents. Again it will be the duty of all men to respect their parents besides supporting them and ministering to their wants; and after their death to honour and pay homage to their manes and bones.—Thus his moral sayings are excellent, but at the end he rushes into blaming Buddha:—“Afterwards one S'ákya Muni, unmindful of his duties towards his king and parents and forgetful of their kindness, quitted his home and preached a religion of which selfishness is the leading feature, inasmuch as it enjoins on each man separation from the world and care for only his own food and clothing. This religion being introduced into China during the reign of the Emperor Hwan-miñ-yun-phiñ, many a family became destitute and extinct. The excellent creed of ancient times faded away as the new one progressed.” But, indeed, the religion of Buddha does not specify one's duties towards his parents and the king, but aims at a wider good,—the good and well being of all living beings of the world by freeing them from miseries and sorrows not only of this present life but also of all transitory existences. The aim of Buddhism is to know how to lead all living beings from misery and grief to a state of endless beatitude. So that there is a vast difference between the doctrines of Cho-u-tse and those of Buddha, the aim of the former being as small as the point of a needle, while that of the latter is as wide as the immeasurable Heavens. The writings of Cho-u-tse with the exception of some vilifying expressions towards Buddhism contains not a word of argument and refutation. They only contain some erroneous views besides some commonplace principles. Since the introduction of Buddhism into China to the present day all the monarchs, with the exception of one or two, were devoted followers of the Buddhist faith in consequence of which such insane observations as those of Cho-u-tse and other profane writers, have been as ineffectual in their aims as echoes returned by rocks. Nowadays there are some among the vulgar classes who obstinately follow these stupid writers who can show no reasons but bark like old dogs.

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## CHAPTER II.

## TO-U-SE OR THE BON (PON) RELIGION OF CHINA.

The chief god or teacher of this most ancient religion of China was Lo-u-kyun. He is both god and man. As a god he is called by the name "Thai-shaû Lo-u-kyun" which in Tibetan means the chief lord of goodness. He is said to have appeared when, according to the Chinese account, Heaven and Earth were first formed. Some writers identify him with the god Brahmá, which conjecture is accepted by many. In the beginning of the formation of the world the great Brahmá formed the superb mansion of the gods and thereafter the Earth, which accounts agree with those given of Thaishaû Lo-u-kyun as well as with the signification of his name "Brahmá built the world." Lo-u-kyun from that period to modern times is said to have sent forth 81 emanations among which the great teacher Buddha is counted as one, just as the Brahmanists reckon him (Buddha) as one of the Avatárs of Vishnu. The human Lo-u-kyun was an incarnation of the divine Thai-shaû Lo-u-kyun. He is believed to have been contemporary with Khuû-fu-tse. After a stay of 82 years within his mother's womb he was born when all his hair had turned grey, for which reason he was called by the nickname Lo-u-tse or the grey-haired old man. His followers addressed him by the name "Lo-u-kyun" the honorific equivalent for Lo-u-tse. Having obtained 72 chapters of what are called "heavenly scriptures," from a certain cavern of a hill, he became a religious teacher and preached the religion called "To-u-se." The famous Chankya Rinpoche Rolpai dorje observed that this Lo-u-kyun is identical with S'en-rab of the Tibetan Bonpo<sup>7</sup>. In Chinese a sage is called Shyan-sheû of which the first syllable *shyan* by the phonetic laws of the Tibetan has been changed into *shyen*, whence "séu"; *seû* means *rab* or "excellent." Ywon-shi-then-tsun another celebrated teacher of the To-u-se religion who appeared after the founder, is also considered as one of the 81 incarnations of Lo-u-kyun. The pith of To-u-se doctrine as originating from Thai-shaû Lo-u-kyun is similar to that of the religion of the god Brahmá. The To-u-se religion obtained its greatest diffusion under two of Lo-u-kyun's incarnation called Lo-u-tse and Ywon-shi-then-tsun.

*To-u-se religious theories.*

The supreme being is immaterial (Arúpa), shapeless and invisible. He is self-created and matchless and most noble.<sup>8</sup> In the abridged To-u-se scripture there are mentioned many gods possessing a shape, being the

<sup>7</sup> [See Vol. L, p. 187; also *ibidem*, p. 195, note 5. Ed.]

<sup>8</sup> The writer did not see the chief of the To-u-se scriptures for which reason he could not describe what views they had respecting the state of the soul and transmigration and emancipation.

presiding deities of the five great mountains of China, of the four great rivers and of wind, rain and lightning, besides many powerful demons, for whom several ceremonies are prescribed. At the time of propitiation (ascetic performances) the To-u-se hermit is required to purify himself by washing his body, mouth and tongue, before beginning the mantras. Purification of the body by ablution is the principal feature of the religious rites of the To-u-ses. Having prepared for the ceremony by careful ablution &c., the devotee sits and regulates the exhaling and inhaling of his breath. He then extols and praises his own rambling "spirit," abstracts his mind, absorbs himself in deep meditation and chants the sacred mantras. In this way there grew eight saints who obtained the power of working miracles according to their will. They are called Pa-dud-shyan-shiñ or the eight saints. Another saint named Tañ-thwen-shi by skill in mysticism subdued many demons and evil spirits, all of whom he bound by solemn oaths to guard the Imperial Palace of Pekin. These demi-gods and demons even at the present day are found to stand sentry round it as of old. The descendants of Tañ-thwen when they approach the palace walls, are politely received by these spirit sentinels. There are also accounts of many who acquired superhuman powers such as that of performing miracles and illusions. There are mantras and incantations for performance of the lowest classes of samádhi. But notwithstanding all these, there is not found in their scriptures the true way of emancipation which can be obtained in Buddhism alone. Witchcraft, rites and ceremonies of mysticism and concatenation of time and circumstance, besides those which are used by gods and sages in the way of Tantrikism are numerous among the To-u-ses. Among them there are two classes, the lay-people and the monks. The latter take vows of piety and discipline which they scrupulously observe.

#### *An Episode.*

During the reign of the great Han, a heretical Pandit of Singala-dvípa called Mahá Bráhmaña arrived in China. He was warmly received by the king Yo-hu-chhañ, whom he exhorted to introduce his doctrine all over China. During this time the celebrated sage Hwashañ Dha-hu, who was versed in the Vedas of the Tírthikas was present. He held long discourses in most of the heretical S'ástras of the Tírthikas with the Singalese Pandit. The controversy was conducted in the Sanskrit language in which the Chinese sage debated with fluency and facility. The heretical Pandit was defeated, which he publicly acknowledged by prostrating himself before the learned Hwashañ. The king greatly rejoiced at the Hwashañ's triumph over the Singalese who was ignominiously expelled from the country. It was for this reason that Brahmanical doctrines obtained no footing in China. They are not known there even at the present day.

## CHAPTER III.

HO-U-SE OR HOI-HOI RELIGION OF CHINA.<sup>9</sup>

During the reign of the Thań dynasty in one of the wars, a large army was brought to China from the country of Tho-kar (Sita or Turkistan) which, unable to return to their homes, settled in China. Their descendants gradually multiplied and formed a large tribe who were known by the appellation of Housi or Hoi-Hoi. Again, the great warrior Jengis Khán after conquering the countries in the West when returning home brought with him a man of the country of Siyang which is an Island. This man, being versed in a kind of religion in which The-yau-nu the lord of Heaven was adored by all, taught the principles of the Hoi-Hoi which became their adopted religion. Their descendants followed this religion and much of the Chinese religion came to be mixed with it, but the Chinese though dwelling with them did not become a whit connected with them in their religion and manners.

*Religious theories of the Hoi-Hoi people.*

They believe that all happiness and misery, good and evil, are the doing of The-han. The god The-han dwells in Heaven and in all things. The Hoi-Hoi people will never act contrary to the word of The-han. They do not take refuge with any worldly gods nor worship nor bow down before them. The souls of all the dead are collected by The-han, who ordains their second existence. They are to be re-born when this world will be re-created by him after destruction, and within this interval the souls of the dead will remain mixed with the void space of Heaven. Some among them also believe that men are born very often, and that all their senses and faculties are lost at each break of existence. They send the spirits of all animals killed by those who belong to their faith to The-han who takes charge of them. The spirits of those that are killed by others, who are not Hoi-Hoi are damned. A Hoi-Hoi will not eat the flesh of an animal that has been slain by outsiders. If they remain unclean The-han becomes displeased. It is therefore of great importance to them to wash and keep aloof from unholy things. Besides these they have no knowledge of the transitory state of existence, the misery, and the confinement and emancipation, of the soul. They possess not the learning of the Tirthikas, or the materialists, but resemble the Yavanas (Lalos). These wicked people certainly turn into pigs after their death for which reason they do not touch pork, the touch of which brings defilement, and the eating of which destroys their intellect and understanding.

<sup>9</sup> This is a form of Muhammadanism.

X.—LIFE AND LEGEND OF NÁGÁRJUNA.<sup>1</sup>

When the dynasty of Aśoka waned and gave place to that of the illustrious Chandras, Nágárjuna was born in Central India destined to play an important part in the religious history of Buddhism. According to the Tibetan historians who wrote on the authority of Indian historians, he was born a century before Chandra Gupta's accession to the throne of Magada. But to conform his age to the conjectural chronology of the occidental orientalisists one would be required to bring that date more than a century later than Alexander's invasion of India. Nágárjuna's age must remain a positive uncertainty as long as we cannot get hold of the historical works of the Indian authors of the Buddhistic period. I am sanguine of being able to bring to light much about Buddhistic history from the works about Nágárjuna and other Indian philosophers. For the present I will only mention certain legendary accounts of Nágárjuna which I have gathered from detached sources.

A rich Bráhmaṇ of the Vidarbha country to whom no son had been born for many years, once saw in a vision, that if he gave alms to, and entertained one hundred Bráhmaṇs, he could get a son. Accordingly he made offerings and prayers to the gods and entertained one hundred Bráhmaṇs. After ten months his wife gave birth to a son. The rich man invited learned astrologers to predict the fortune of his child, but they found that it would not live more than a week. In all other respects the child was calculated to be fortunate. In consequence of this sad intelligence, the minds of the parents were overwhelmed with extreme sorrow, and in their deep anxiety they urged the astrologers to discover some remedy to save the child. The astrologers assured them that if they observed some religious ceremonies and paid money for virtue's sake, read religious books, and entertained one hundred Bráhmaṇs, the child would live seven months, and if they entertained one hundred Bhikshus, it would live seven years, beyond which its life could not be prolonged by any means whatever. They accordingly underwent all sorts of ceremonies and observances calculated to prolong the child's life. When the seventh year was about to expire the parents were overwhelmed with grief.

To avoid the painful sight of their son's predicted death, they caused him to be removed to a certain solitary place in company with a few retainers. As the boy was passing his mournful days, one day the Mahábodhisattva Avalokiteśwar Khasharpaṇa visited him in disguise and advised him to go to the great monastery of Nálendra in Magadha as the surest means of escaping from the hands of death. He accordingly repaired to that famous Vihára and arriving at the gate recited some gáthás. During that time

<sup>1</sup> The great Buddhist reformer of ancient India and founder of the Mádhyamika Philosophy.

the great sage Śrī Saraha Bhadra was the high priest of Nálendra. Hearing the gátha the sage sent for the boy who was accordingly brought to his presence. Saraha asked him who he was and what brought him there, on which the boy gave a faithful account of his life and the melancholy aspect which overhung his fate and which he was painfully anxious to escape. The sage advised him to enter the holy order of monks, which act alone could deliver him from the hand of death. The boy took the vows of monkhood. Saraha, then invited him to the worship and service of Buddha Aparimita Áyusha and secured him his blessings. He required the boy to recite holy mantras and gáthas in honour of that Buddha from sunrise to sunset, within which time the fatal moment was predicted to arrive. The boy remained engaged in reading sacred books and reciting gáthas without falling asleep. The fatal moment passed. The messenger of death did not arrive or could not sieze his victim. This happy news was conveyed to his parents whose hearts now overflowed with joy. The great high-priest Saraha then ordained him a Bhikshu of the Nálendra Vihára. Here he prosecuted his religious studies under the tuition of that great sage. After a few years service he obtained the subordinate office of head steward of the congregation. During the first part of the tenure of office, Nágárjuna is said to have propitiated the goddess Chandiká, by whose agency he succeeded in providing the great body of priests with the necessaries of life. The propitiation took some time, after which the goddess presented herself before him in obedience to his call. Enslaved as it were by the force of the propitiatory rites of Nágárjuna, she submissively asked if she was to carry him to heaven. So saying she prepared to transport him thither. The sage not caring for his own happiness and ever mindful of his duties, exclaimed, "Bold goddess, I will not go to the celestial regions, I called you to help me in the propagation of Dharma on this earth." He then built a lofty stone temple in honour of Bodhisattva Manju Śrī, in the court of which he pitched a thick pointed wooden club to fix the goddess, as it were, to her appointed terrestrial duties by the spell of mystic charms. He then addressed the goddess Chandiká,—“O thou divine nymph, I bid thee to look to the supply of provisions for the great congregation. Thou shalt not leave thy post till this club becomes reduced to dust.” Chandiká accordingly, in the guise of a beautiful damsel began her homely work. During her temporary residence within the environs of the monastery, the chief cook of the congregation was enchanted with her personal charms. He spared no pains or means to win her favour, with the sensual object of enjoying her person. The maiden refused his addresses several times, but at the end consented on the condition that he should reduce the said club to dust. The deluded cook not knowing the secret connected with the club, instantly burnt it to ashes. The maiden now set free from this

bounden duty assumed her celestial shape radiant in angelic glory that was too strong for mortal eyes to bear, and ascended to her ethereal home, leaving the disappointed lover to stare at her with surprise. No sooner did this affair take place than Nágárjuna by dint of his divine eyes came to know of it. In order to retrieve the loss, he visited the courts of kings, princes, and nobles of Magadha and other Buddhist countries, from whom he obtained annuities and donations for the support of the great body of monks at Nálendra. He constructed a gigantic image of Mahákála whom he charged with the defence of his religion. During the latter part of his office the country was visited by a famine in consequence of which the monks fell into great distress. The manager became very thoughtful about the terrible effects of the natural calamity. Distress and scarcity compelled the congregation more keenly to feel the necessity of money. The monks now determined to devise some means of acquiring treasures for the support of the famished congregation, and Nágárjuna accordingly started on an expedition to visit an island in the great ocean where lived a great saint well versed in the art of alchemy. As the sea could not be crossed by any earthly means, he, by dint of his divine learning, got two leaves of an enchanted tree, by means of which he crossed the ocean and miraculously visited the island and presented himself before the sage who was greatly surprised to see a human being arrived at his abode deemed inaccessible to mortal beings. The sage earnestly inquired how he succeeded in achieving this wonder. Nágárjuna replied respectfully stating to him the reasons of his visit and the circumstances that brought him thither. He also showed him one of the enchanted leaves, concealing the other in his mendicant's platter. He begged him to teach him the art of turning metals into gold. The sage consented to the proposal, but not liking to let the wonderful art be known in Jambudvípa, he determined to detain him for ever in the island by depriving him of the enchanted leaf. To effect this, he said that he could teach the art of alchemy provided Nágárjuna consented to part with his leaf. Nágárjuna consented, and was taught the art. When it was fully mastered he flew towards the Indian Continent by the help of the remaining leaf. Returning to Nálendra, by means of his easily acquired wealth he supported the whole body of monks. By his religious practices he obtained siddhi (perfection). He refuted the theories of S'ankarácharya and imparted religious instruction to the monks of Nálendra. The Nágas used to attend his sermons in the shape of young boys. They were so much interested in his teaching that they invited him to their abode where he spent three months. They entreated him to settle permanently in Nága land (the nether world) which offer he declined on the ground of his being required to preach the sacred religion in Jambudvípa, and erect religious edifices for the good of living

beings. At the time of his departure he promised to return there some time in future. He returned to Nálendra loaded with costly presents and gems of inestimable value and also with the religious volume called Nágasahasriká. It was for this connection with the Nágas that he obtained the name of Nágárjuna.

In the country of Rádha he erected many chapels and chaityas. On his way to Uttarakuru, in the city of Salama or Salamana, he met with a boy named Jetaka, by examining the marks of whose palms, he predicted that the boy would one day become a king. Arrived in Uttarakuru he went to bathe in a river after placing his raiments on a tree. As he was making his ablutions he saw a native taking his clothes away, at which he stopped him begging him not to remove his raiments. The native greatly wondered that Nágárjuna should claim his clothes. For in Uttarakuru there is no distinction of individual property. There all property is common. In Uttarakuru Nágárjuna stayed for three months and instructed the people in the sacred religion. On his return he found that the boy Jetaka had become a king as he had predicted. Jetaka, having great faith in his saintly character, presented him with costly treasures. Nágárjuna returned to his country and erected many chaityas and temples, composed many works on science, medicine, astronomy and alchemy. After the death of Saraha Bhadra, the office of high priest fell upon Nágárjuna which he managed with great ability and indefatigable zeal. He matured the Mádhyamika philosophy which was only conceived by his illustrious teacher Saraha.

Although he was the head of the now wide-spreading faction, of the Maháyána school, yet he did not fail to exert himself for the well-being of the S'rávakas or the followers of the Hínayána school, by which name the S'rávakas henceforth came to be distinguished. They equally enjoyed the bounties of his saintly character. He established discipline among his own congregation by expelling eight thousand monks whose character, nay purity of morals, was open to suspicion. By these acts he became the recognized head of the whole Buddhist church. About this time the germ of a third schism was manifested among his followers which eventually developed itself as the Yogáchárya school.

During the presidency of Nágárjuna, Vajrásana (Buddha Gayá) was the head quarter of the S'rávakas or the followers of the Hínayána (little vehicle) school, but having fallen into decay, Nálendra in wealth and splendour eclipsed the seat of Buddha's hermitage. Once a wild elephant was found to damage the sacred Bodhi-druma (tree of wisdom), when Nágárjuna caused two stone pillars to be erected for its support. This expedient answered well for several years, when, on the repetition of a similar injury, Nágárjuna surrounded the great temple Mahágandhola or the mansion of



fragrance with a stone railing which he furnished with Vajragaváksha or the precious niches, and outside of which he erected 108 smaller chapels. He also surrounded the great shrine of Śrídhányakataka with railings.

Again, there having occurred an encroachment of the river Nairanjana on the east of Vajrásana which threatened the safety of the most holy spot, Nágárjuna constructed seven huge images of Buddha hewn from rocks, and placed them facing the river in order to make the river, out of fear, change its devastating course. During this period, Manja king of Oṭisha (Orisha) with one thousand of his subjects embraced Buddhism. In the west, in the country of Malva in the city of Dhára, king Bhojadeva with many hundreds of his subjects embraced Buddhism. These conversions are attributed to the saintly influence of Nágárjuna who wrote many volumes on the Mádhyamika philosophy, such as Múla Jñána, sixth assemblage of Vidyá, Dharma dhátu strotra, Sútra sangraha, &c. He erected many viháras in Pratápeśa, Otisha, Bangala, and the country of Ikshuwardhana. In the latter part of his life Nágárjuna visited Dakshiṇa (Southern India), where he did many things for the preservation of the Southern congregation (of Buddhists). In the country of Dráviḍa there lived two Bráhmans of the name of Madhu and Supramadhu, the fame of whose opulence had startled even the kings and princes of the day. They held a series of discussions with Nágárjuna on the four Vedas and the eighteen sciences of the Bráhmans, in all of which they found themselves infinitely inferior to the Buddhist disputants. At the end they remarked that they really wondered how a Śramaṇa of Śakya Siṃha could possess such profound knowledge in the Vedas and Śástras. Nágárjuna replied—It was very easy to master the Brahmanical Śástras, but the sacred Dharma was too profound to be comprehended. He at last succeeded in converting them to Buddhism. Madhu having propitiated the goddess Sarasvati, acquired great knowledge in the sacred literature of the Bráhmans and Buddhists; Supramadhu by propitiating Lakshmi, the goddess of wealth, obtained immense wealth with which he fed the Buddhist congregation. The former prepared many copies of Prajñá Páramitá. One hundred and fifty monks conducted religious service in their chapels. Thus the great teacher Nágárjuna being eminently versed in all the classes of sciences and the Śástras, filled Jambudvīpa with trophies of his pious deeds. His assiduity in asceticism, erudition in science, faith in Dharma, profundity in Yoga, acuteness in disputation, liberality in giving alms, constructing shrines and chaityas, and furnishing of food to the congregations were all incomparable. He is given the appellation of a second Buddha; for he consolidated what Buddha had only commenced.

Nágárjuna is said to have been a great friend of king De-chye (Sankara) of Southern India, whom he had converted to Buddhism. Both the friends

took vows of meeting a common lot, *i. e.*, to live and die together. Nágárjuna being a saint, no messenger of death ever ventured to approach him. The friends therefore attained to unusual longevity, during which time the king witnessed successively the death of his many wives, children and grandchildren. In his old age the king got a son who alone fortunately survived him. Once the mother of this prince (named in Tibetan Zon-ñu-den-chye, *i. e.*, “the throat-cutting young prince”) prepared a handsome robe which she desired him to wear. The prince did not use it, saying, that he would use the robe when he became a king. The mother, with a deep sigh, exclaimed—“Son, how vain is that hope! Thinkest thou, my darling, that the king thy father will ever die. He has obtained immunity from death, which awaits all mortal beings but himself.” The prince replied,—“Mother, must I not rule as a king since I am born as a prince? Live or die, I shall be a king.” Seeing the son’s resolution, the mother revealed to him the secret of her husband’s death and said,—“Go and beg Nágárjuna’s head, and that shall quicken thy succession to the throne.” The prince accordingly went off at once in search of Nágárjuna and found him on the top of S’ríparvata. Approaching the venerable S’ramaña, he asked him to present him with his head. Nágárjuna, knowing what brought him there, consented.

The prince tried several strokes of his sword to cut the saint’s throat, but in vain. Nágárjuna, seeing the ignorance of the prince, shewed him the secret which could effect the cutting off of his head, by saying,—“Prince, hundreds of such swords would not sever my head from the body, but go and bring that *kuśa* grass, which alone will effect it.” In one of his former births Nágárjuna is said to have killed a worm by cutting its throat with a *kuśa* grass. On account of the inevitable consequences of Karma in this life, that very worm was born as the prince who severed his head from his trunk with the *kuśa* grass. At the time of death Nágárjuna told the prince that he would rise again in a future time and his head would again be one with his body. As the prince was carrying off the head, it was snatched away by a Yaksha who threw it to a distance of five miles, where the saint’s remains turned to stone. It is mentioned in the Book of Prophecies that the head is now in the course of drawing every day nearer the trunk to effect its junction. Verily it may be said of Nágárjuna that when the junction takes place, the city of Gayá will be blown up by Gayásura or the demon of Gayá. It is said that Nágárjuna will again appear in India, and live one hundred years, to teach the sacred Dharma to men and gods.

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## XI.—DETACHED NOTICES OF THE DIFFERENT BUDDHIST SCHOOLS OF TIBET.

All the Buddhist Tantras that were translated into Tibetan under the auspices of king *Khrisroñ-ede btsan* and his successors till the advent of Pandit Smṛiti into Tibet, were designated *gSañ-sñago sña-ḥgyur* of *rNyiñ maḥi-rgyud* or “the anciently translated Tantras.” All the Tantras translated by *Rinchhen-ssañpo* and the generations of translators who followed him, were called *gSañ-sñags phyi-ḥgyur* or *Sar maḥi rgyud*. For this reason it will be evident that the difference of *rÑiñ-ma* and *gSarma* schools lies in the Tantras only, while the Sūtras are the same in both.

The Tantras of the *gSarma* school are clearly analysed in the *bKaḥ-ḥgyur*, and the original of the *rÑiñ-ma* Tantras composed in *Āryāvarta* were rendered into Tibetan purely and faithfully. They are the following :

- |                                                                                            |   |                                                                   |
|--------------------------------------------------------------------------------------------|---|-------------------------------------------------------------------|
| (1.) <i>Rigs pahi-Khu-Vyug.</i>                                                            | } | These sixteen belong to the Sems-sde or Yoga class.               |
| (2.) <i>Tsal-chhen-dKrugs-kyi-rgyud.</i>                                                   |   |                                                                   |
| (3.) <i>Khyuñ-chhen-l-diug-vahi-rgyud.</i>                                                 |   |                                                                   |
| (4.) <i>rDo-la-gser-shun-rgyal maḥi-rgyud.</i>                                             |   |                                                                   |
| (5.) <i>Mi-nule-rgyal-mtshan-gyi</i> „                                                     |   |                                                                   |
| (6.) <i>rTsemo-byuñ-rgyal-nam-mKhai-rgyalpo.</i>                                           |   |                                                                   |
| (7.) <i>bDe-va-ḥphrul-bkod rzogs pa-spyi-Chhiñs.</i>                                       |   |                                                                   |
| (8.) <i>Byañ-chhub-Sems tig.</i>                                                           |   |                                                                   |
| (9.) <i>bDe-va-rab-ḥbyams.</i>                                                             |   |                                                                   |
| (10.) <i>Srog-gi-ḥKhorlo.</i>                                                              |   |                                                                   |
| (11.) <i>Thig-le-drug-pa rzogs pa-spyi-gchod.</i>                                          |   |                                                                   |
| (12.) <i>Yid-bshin-norpu.</i>                                                              |   |                                                                   |
| (13.) <i>Kun-ḥdus rig-pa.</i>                                                              |   |                                                                   |
| (14.) <i>rJe btsun dam pa.</i>                                                             |   |                                                                   |
| (15.) <i>dKon byed rgyalpo.</i>                                                            |   |                                                                   |
| (16.) <i>rMad byuñ rgyalpo.</i>                                                            |   |                                                                   |
| (17.) <i>ḥKhor-va-dóñ-spugs.</i>                                                           | } | These three belong to the <i>ḥLeñ-sde</i> class.                  |
| (18.) <i>Bya bral-medpai-rgyud.</i>                                                        |   |                                                                   |
| (19.) <i>Nam-mkhah-i-ḥloñ-yañs kyī rgyud.</i>                                              |   |                                                                   |
| (20.) <i>Padma-ḥloñ-gsal-gyi-rgyud.</i>                                                    | } | These three belong to the <i>Man-ñag</i> or <i>Upadeśa</i> class. |
| (21.) <i>Padma-dvañ-rygal.</i>                                                             |   |                                                                   |
| (22.) <i>Yid-bshin-tog gi-rgyud.</i>                                                       |   |                                                                   |
| The following are the Tantras which appertain to the <i>rTsogs pa-chhen-po</i> in general. |   |                                                                   |
| (23.) <i>Sems nyid bya-rtson-las ḥdas pa-nam-mkhah-chhi-vai-rgyud.</i>                     |   |                                                                   |
| (24.) <i>De-ñid ñams su-ḥlañs pa-nam mkhah-chhe-phyi-mai.</i>                              |   |                                                                   |

- (25.) De-ñid yoñs rzogs hbras len-nam-mkhah-chhe-phyimai rgyud  
yoñs su-sgro-va.
- (26.) Sems ñid hpho-hgyur-med pa chhos ñid rgyalpoi-rgyud.
- (27.) Sems ñid thig-lé. ñag-gchig-ston-pa-byuñ-sems thig lei rgyud.
- (28.) Sems ñid rañ-byuñ gi-ye shes su-ston-pa yeshes thig lei rgyud.
- (29.) Sems ñid thams Chad kyi-rtsa var bstan pa-man-ñag phreñ  
vai-rgyud.
- (30.) Sems ñid-kun-khyah-chhenpor bstan pa-sañs va-rgyal po-rgyud.
- (31.) Sems ñid rañ rig-tu-bstan pa-ye-shes dam pai rgyud.
- (32.) Sems ñid kun-tu bssañ poi rol-par ston pa nam-mkhahi dvyiñs  
rnam dag-gi-rgyud.
- (33.) Sems ñid-kun-gi-sñiñ por-ston pa-man ñag sñiñ poi rgyud.
- (34.) Sems ñid ran-rig-tu zid chhes pa sñiñ po-gsañ vai rgyud.
- (35.) Sems ñid kun-gi-rtsa-va nam-mkhah chhe rtsa va chan gi-rgyud.
- (36.) Sems ñid gchig tu hdus pa ñag gchig dgoñs pai rgyud.
- (37.) Sems ji-bshin par-bshag-pa-bsam-gtan chhen poi-rgyud.
- (38.) Sems ñid rgyun chhags su goms pa bsam gtan rgyun chhags  
kyi-rgyud.
- (39.) Sems ñid thams chad du gsuñs pa sgo mañ mdoi rgyud.
- (40.) Sems ñid dvañ dañ sbyar va chhe-dvañ gi-rgyud.
- (41.) Sems ñid dvañ sgra tshig las hdas pa nam-mkhah-chhe med  
pai-rgyud.
- (42.) Sems ñid gdod mai-gnas su ston pa nam-mkhah-chhe gshi hi  
rgyud.
- (43.) Sems ñid hod gsal du bstan pa rinchhen hlear vai rgyud.
- (44.) Sems ñid yontan lhur grub-tu-bstan pa rinchhen phreñ vai-  
rgyud.
- (45.) Sems ñid khams gsum du gsal va khams gsum sgrol mai rgyud.
- (46.) Sems ñid spañ blañ las hdas pa-ston pa ñas pa-sñiñ poi-rgyud.
- (47.) Sems ñid hpho-hgyur med par-ston pa rdorje-gsañ vai-rgyud.
- (48.) Sems ñid yi-nas sañs rgyas par ston pa-ye-sañs rgyas par ston  
pai rgyud.

Besides these 48 Tantras there are others which claim an indigenous growth. They are the following :

- (1.) sKu-gsuñ-thugs yon-tan hphrin-las kyi-rgyud.
- (2.) rDorje-phur-pai-rgyud.
- (3.) rTa-mgrin-gyi-rgyud.

Also—

gSer-yid-chan ; gyu-yig-chan ; duñ-yig-chan, &c. of modern origin, make up thirty-five in number. Six volumes of bKaḥ-hgyur treating of Tantras are also claimed by the Ñiñmapas.

Besides the above-mentioned there are said to be other Tantras which being concealed by ancient sages, are not known at present.

All these Tantras are said to have been delivered by Dharma Káyá, Kuntu-ssangpo (Buddha Samanta bhadra), Vajra Sattva, and Vajradhara, &c.

The Ñiñmapas who all belong to the Yogáchárya school of ancient India observe Tantrik ceremonies exclusively. They have nine series of Jñána, and speak of thirteen Bhúmis or stages of sainthood, while the Gelugpa (or the reformed sect) speak only of ten Bhúmis.

The Ñiñmapas have various ceremonies for propitiating their tutelary deities who are divided into two classes called S'i (the mild) and Phro (the wrathful) Yi-dám-kyi-Lha. They have various other kinds of rules and ways of asceticism. All the Ñiñma Tantras being based upon the Man-ñag scriptures, by their means numberless Indian and Tibetan (male and female) saints are said to have obtained the lowest class of perfection called "Thun-moñ-gi-dños grub."

In ancient India Áchárya Káma Vajra, Buddha Guhya, S'ri-siddha, Padma-sambhava, Vimála-mitra, &c., many Pandits, many kings headed by Indra Bhúti, and many fairies were the most important personages; and in Tibet, king Sroñ-btsan sGampo, Khri sroñ-ede-btsan, together with his 25 saintly subjects, 108 gter-ston or discoverers of sacred treasures, Rah lbyams pa the professor of kLoñ-scriptures, Dharma gri the great translator, gYuñ-ston-rDorje-dpal, sLe-luñ bshad pai-rDorje, mGonpo rdorje of Yu-thog, Ka-thog rig-hzin-chhen mo, rDor-brag-Rig hzin, Lha-btsun-chhenpo, and others. Many sages of the Sarma school also had turned Ñiñma religionists.

The Ñiñma sages, who had fully studied the above mentioned Tantras, had prepared commentaries on them and left their own observations in works written by them for the benefit of coming generations. It was the sage of Orgyan<sup>1</sup> who wrote volumes on the rZogs chhen or Atiyoga sect of the Ñiñma school. It is mentioned in the histories of religion that that sage, having written his profound interpretation of the Buddhist Tantras, in a kind of fairy language, unintelligible to man, had concealed these books securely under rocks and pillars for the benefit of future generations of Buddhists. He had also left predictions, respecting the name and date of birth of the man by whom those books were to be discovered. After completing all that was necessary for the continuance of the Ñiñma school, he retired to the land of cannibals on the south-west. Afterwards in regular succession, as was predicted by him, a host of g'Ter-stons appeared and greatly contributed to the propagation of his school and the swelling of the Ñiñma scriptures, which altogether exceed five hundred volumes in number.

<sup>1</sup> Padma Sambhava.

For these reasons it is believed that the rest of the *Ñiñma* school is extremely pure. But latterly some persons, calling themselves *gTer-ston* to gain notoriety and to be called sages, mixed many spurious and false theories with the ancient ones. Those pretended *gTer-stons* not agreeing among themselves, out of envy and enmity to each other, enjoined many obscene observances under the garb of religion. They gave out that the Tantras prescribed unrestrained libertinism as the easiest and surest mode of salvation. Female modesty was no consideration to them at all. For a time, by their influence, the teachings of the *Sútras* (Amdo-scriptures) were set aside in preference to those diabolical Tantras which were considered to be the direct means of *Nirváṇa*. For this reason the monks gave up taking the vows of celibacy and moral discipline. The laws of *Dulva* were entirely neglected. Particularly after *Lañ-darma's* persecution of the Buddhists of Tibet, some Tantriks, in the heat of debauchery and drunkenness, had composed many spurious Tantras, putting into writing the ravings of their intoxicated brains. Again during the revival of Buddhism, when the *Sarma* system of schools was about to be diffused in Tibet, certain Tantriks composed several works in which many strange elements were introduced. In them the *Thiñ-rje-chhenpo* of the *mÑiñmapas*, the Brahma Tantras of the Brahmans, the mysticism of the *Bonpo* were mixed together, in consequence of which those works no longer resembled the ancient works on Tantras. From these sprung the ceremonies of *Khregs chhod* and *Mun khrid*, &c. Those who practised the magical sorceries founded on them were notorious for their arrogance and wicked impositions. When their wickedness was exposed by the great Reformer, the two *Ñiñma* Lamas, named *Pesna Liñpa* and *Shakya-mchhog eDan*, jointly conspiring against him, gave out to the world that *Tsoñkhapa* was a real demon incarnate, whose sworn mission was the working of the downfall of Buddhism in Tibet.

The same two Lamas also wrote a volume of about 500 leaves about the reformations, charging *Tsoñkhapa* with many kinds of blasphemies. They even went so far as to say that the crown which he put on the image of *Jovo* (Lord) *Sákya Muni*, was rivetted on its head with copper-nails, that the flowers that were daily showered on it fell owing to the sorceries, as so many thorns. They predicted that on account of these impious acts, the Buddhist religion was destined to collapse after 500 years from that date, and that shortly the sun, moon and stars would fall a hundred (Tibetan) miles below their ordinary paths. To this work they gave sanctity by declaring that it was discovered to be a book of ancient prophecy, classed under *Ñiñma Terma* scripture. Many right-thinking and honest *Ñiñma* Lamas question the validity of this work, although the uninformed and the ignorant *Ñiñma* followers believe in its pre-

dictions and do not hesitate to slander the Gelugpa school. The Gelugpa writers successfully refuted all the charges contained in that work and exposed the malice of its blasphemous authors.

From that time, on account of the doctrinal differences between the Ñiñma and Sarma schools, especially between the former and the reformed school (Gelugpa), disputes and controversies commenced. Most of the eminent writers of Tibet are of opinion that the great body of Ñiñma scriptures were alloyed with strange and spurious writings, and there are very few books which have any pretensions to originality or antiquity. Among those which are said to be very pure may be classed the following :

- (1.) *dKon-mChhog-spyi hDus*, 6 vols.
- (2.) *mKhah-hGro sNyiñ-thig*.
- (3.) *Lho-gTer*.
- (4.) *Bima sÑiñ-thig*.
- (5.) *kLón-Chhen-sÑiñ-thig*.
- (6.) *gYu-thog sÑiñ-thig*.
- (7.) *Byañ-gTer-gyi Chhos skor*.
- (8.) *gTer-bDag-gLiñ pahi-chhos skor*.
- (9.) *Nam-chhos kyi-skor*.
- (10.) *rGyal-va-eNa vahi-rÑiñ-vahi-chhos kyi skor*.
- (11.) *rTa-mgrin chhos-skor &c.*, and many others.

The study of the above-mentioned books is believed to be very efficacious to ascetics, in obtaining sainthood. In profundity of import these books are unrivalled by other religious works of the same school. Among the best and purest of Ñiñma monasteries are (1) *sMin-grol gLiñ*, (2) *rDorje-brag*, (3) *Kham-ka-thog*, (4) *S'hi-chhen-rtsoqs chhen*, &c. and many others of less fame. In these monasteries, moral discipline and religious strictness are greatly observed, in consequence of which their resident monks are said to have great pretensions to purity of life.

The Nyingmas schools have voluminous works called Upaneshas on the subtlety of rites.

In the Sarma or modern school are included the following sects, *bKaḥ-gDams pa*, *bKaḥ-brGyud pa*, *Sakya-pa*, *Karma pa*, *Jonañ pa*, *dGelugpa*, &c. The principal theories and rules of these sects are :

- (1.) Constant meditation about the attainment of Bodhisattva-hood (sainthood).
- (2.) Uninterrupted attention to compassion towards all living beings.
- (3.) Reverence and adoration to the great and precious Holy Being, called *dKON-mCHHOḠ*.
- (4.) The renouncing of worldly enjoyments and business, and residence in solitude to limit the sphere of doing and desires.

- (5.) The external observance and conduct of life to accord with the laws of Dulva (Vinaya teachings.)
- (6.) Internally, the full comprehension of the metaphysical portion of the Tantras called *bškyed rim* and *rtsogs rim*.
- (7.) The practice of the meditative science or yoga, holding the theories of universal illusiveness and voidity (S'únyatá).
- (8.) The comprehension of the essence of the Mádhyamika philosophy by which the attainment of sainthood is ensured.

*bKaḥ-gDams PA SECT.*

This sect was founded by the great Indian Pandit Dipánkara S'ri Jñána (Jova-*rje-dPal-edan* Atiśa of the Tibetans). There are records of over three thousand Lamas of eminence and learning in the annals of this sect. Among them *hBrom-ston-rgyal-vai-hbyuñ-gna* Potopa the philosopher, and *sPyan-mÑah-va*, &c. were very celebrated.

*bKaḥ-brgyud PA SECT.*

Of this sect, the sages *rDoje-hChhañ-chhen*, Telopa, Náropa, Marpa, Mela Dvags po Lha-*rje*, &c. were the successive presidents. Marpa having obtained a good deal of religious instruction from Atiśa, mixed the *bKaḥ-brGyud* theories with those of the *bKaḥ-gDams* sect.

The Darśana of this sect is called Mahá-mudra (Phyag-*rgya-chhenpo*). This is divided into two classes called Sontri-Mahámudra and Tautri-Mahámudra, the latter of which they reject. On the whole the significations of the Mahámudra resemble those of the S'únyatá theories.

Its meditative science is similar to those of the Prasanga Mádhyamika school of ancient India.

The chief Yedam or tutelary deities of this sect are the Lord of Guhya Samája-*sDdemchhog* (Sambhara) and *rDorje-Phágmo*, &c.

Its guiding instructions called Man-ñag were drawn up by the sage Náropa, for which they are called Náro-*chhos-drug*. Anciently this sect possessed the greater number of sages, ascetics and scholars, many of whom had obtained sainthood. At one time its monks numbered several hundreds of thousands. The Lamas of this sect pay more attention now to the meditative science, and less to Vyákaraṇa and other branches of sacred literature. Although at one time *bKaḥ-brgyud pa* Lamas were eminently famous for their knowledge of metaphysics and Darśana, yet now-a-days there are not many who can fairly claim the distinction of sages. In fact they more resemble the shadows of their predecessors. They generally mix with the Ñiñma Lamas in perverse and forbidden conduct, such as female company, drinking intoxicating liquors, &c.



## SAKYA SECT.

This sect derives its name from the name of the place of its origin. It is an offshoot of the *bKaḥ-brgyud pa* sect in a reformed state.

The tutelary deities, generally invoked by the followers of this sect, are *Kye-rdorje* (Hé Vajra), *Phyagna rDorje* (Vajra Páni) &c.

That rotatory existence and emancipation from it are inseparable, is its chief theory. Leading instructions are taken from the works called *gSer-chhos-bChug-sum*. The Lamas of this sect are tolerably learned in sacred literature. The ancient monks of this sect are said to have obtained sainthood by propitiating the fairy *Náro-mkhah sphyodma*. The monks in general are known to be little strict in the observance of the laws of *Dulva*. They drink, and mix and live with women.

*Gelugpa School.*

This is at present the dominant school of the Buddhists in Tibet. It was founded by the celebrated reformer *Tsoṅkhapa* and obtained great diffusion under his chief disciples, one hundred and fifty in number, among whom the Regent *Darma Rinchen*, the sage *Gelepalssaṅ*, *Gedundub*, &c., were most eminent. *Tsoṅkhapa* found that by the eccentricities of the *Tantrik* (*Ñiṅma*), Buddhism in Tibet had greatly degenerated, so much so that it could hardly claim the name of Buddhism at all. Its divergence from the tenets of Buddha was too wide to enable any student of Buddhism to reconcile it with any sort of Buddhism that then prevailed in the north. With great pains he succeeded in organizing a reformation which struck the older schools by the root. His works on the different branches of the sacred literature were in accordance with the *Kaḥgyur* and *Taṅyur*.

The Lamas and monks of his school were very accomplished in tenets, the observance of ceremonies and the science of meditation. Their moral discipline, behaviour and attention to study were exemplary. They were also experts in argumentative philosophy. Under *Tsoṅkhapa's* direction they made new annotations on the important portions of *Kaḥgyur* and *Taṅyur* and the various works on *Tantras*. The great monasteries of Tibet, *Sera dapunj*, *Guhdan Tashilhumpo*, and those of *Kham*, *Amdo*, *Mongolia* and *China*, altogether numbering more than one thousand, adopted the reformed creed. Under his disciples and their disciples within a few years, more than 10,000 monasteries adopted the reformed tenets. The largest of these monasteries contained 10,000 monks, the smallest respectable ones not less than 800. In these *Gelugpa* monasteries, the study of *Tantras*, *Mantras*, *Kálachakra*, *medicine*, &c. was greatly encouraged. The *Gelugpa* religious ceremonies were conducted according to the prescribed directions of the sacred books. Such extraordinary success as attended

Tsoñkhapa's reformation was not known, not to speak of Tibet, in the annals of Ancient India since the Nirvána of Buddha.

The Emperor of China, Princes of Mongolia, and other great patrons of Buddhism paid tribute to his honour. Tsoñkhapa is said to have appointed under a solemn covenant a great number of gods, demons, demi-gods and fairies to defend the sacred religion. In the other sects, when an enemy invaded the sacred precincts, the monks generally used to escape by flight. Some of these sometimes killed their enemies by propitiating demons and evil spirits, and by the practice of sorceries and the black art. But such proceedings being contrary to the precepts of Buddha, the cursed perpetrators eventually had to go to hell.

The followers of the Sakya sect and the Gelugpas were free from the guilt of such infernal practices.

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*Manbodh's Haribans.*—By G. A. GRIERSON, C. S.

PART I.—TEXT.

The following poem is in the Maithilí dialect of the Bihárí Language.

It was written by a poet named Man'bodh, or Bholan Jhá, the fourteenth and last of his race. He lived at Jam'sam, close to the well-known village of Paṇḍaul in the Madhubaní subdivision of the Darbhanga District. He married a daughter of one Bhikhárí Jhá, and died without issue about the year 1195 F. S. (circ. A. D. 1788). This date is borne out by the fact that a grandson of this same Bhikhárí Jhá died only four years ago, a very old man. Beyond the details of the names of his ancestors, which are kept by the Maithil genealogists, I have obtained no further information concerning him. He is said by tradition, to have translated the whole of the Harivamśa into Maithil verse, and extracts from the translation are current and extremely popular throughout northern Mithilá. I have never met with a complete copy of the whole work, and I fear the latter portion of it is lost beyond recovery. After some years' search I have been able, through the kind assistance of Bábú Śrī Náráyana Simha of Jogiyára, to obtain accurate copies of two MSS., which I shall designate as A and B. A, which I have taken as the foundation of my text, is much the more correct of the two, and contains the first ten *adhyáyas*. B is not so carefully written, has one or two *lacunæ*, and only contains nine *adhyáyas*, the tenth being missing. A is therefore, my only authority for that portion of the text. With the exception of the *lacunæ* above-mentioned, the two MSS. agree very closely. Any important differences will, however, be duly noted.

The poem is deserving of special attention, as an example of the Maithilí of the last century, affording a connecting link between the old Maithilí of Vidyápati, and the modern Maithilí of Harkh'náth and other writers of the present day. It contains some forms which have survived from times prior even to Vidyápati, and which hence have especial interest.

I purpose at an early date to publish a translation, with notes illustrating and explaining the many grammatical difficulties which are found in it. I shall, therefore, not deal with the subject of Manbodh's Grammar at present, and, with regard to the subject matter of the text, it will be sufficient now to say that it contains the usual familiar legends of the incarnation and life of Kṛishṇa, from the first promise of Vishṇu to become incarnate, to the first defeat of Jarásandha. It thus corresponds roughly with a little more than the first half of the tenth book of the Bhágavata, or with chapters 57 to 93 of the Harivamśa.

The metre of the poem is uniform throughout. It is a variety of the *Chaupái Chhand*, containing fifteen instants in each half line, with a break after the sixth. The last three instants in each half rhyme with each other, and usually take the form of one long syllable, and one short, thus — ॐ. Sometimes, however they take the form of three short syllables, thus ॐ ॐ ॐ: but in every case the last syllable must be short. Usually but not always, the eleventh and twelfth instants also consist of two short syllables.

I have used the signs ऋ, ऐ, ओ, and औ, for the short vowels ě, äi, ö, äü, peculiar to Eastern Gaudian languages. Their non-initial forms are ̂ ě ̂ äi, ̂ ö, and ̂ äü respectively. These signs have already been used by me in my grammars of the Bihár dialects now being published by the Government of Bengal, and are not new, having (with the exception of ऋ) been used by Dr. Hoernle for similar purposes in his Gaudian Grammar.

The use of the sibilants was very uncertain in the copies of the poem which were available; श्र and स, and again ष and ख being freely interchangeable without any system. I have therefore in every case taken customary pronunciation as the surest guide:—always altering un-compounded श्र to स, and un-compounded ष to ख. In a few foreign words like शेर 'outcry,' श्र has been retained; and, out of deference to strong prejudice, I have allowed the customary spelling of the words कंश, and कृष्ण to remain, though the present Maithil pronunciation, is certainly कंस, and क्रिञ्च respectively.

The vowel ऋ is never pronounced in Maithilí, the sound रि being used instead; in fact, ऋ is, as often as not, not only pronounced but written रि. Under these circumstances, I have adopted the less pedantic, and more rational spelling.

As regards the quantity of vowels for the purposes of scansion, with the exception of आ, they all tell their own tale when before a single consonant. आ may be either long or short for metric purposes, but in the termination आह of the preterite it is always short.\* There are many examples of short आ throughout the poem: an example of the 1st class is घैआन (I, 10), in which the आन is short: an example of the second class ऐलाह (II, 2).

Short vowels can become long by position, but this is not an invariable rule. They are always short before the compounds न्ह (*e. g.*, वन्हलखि III, 8) and न्ह (*e. g.*, सन्दारव II, 32). Before the nexus of a nasal and another class-consonant, they are common,—Example, संच, long in VII, 42, but short in VII, 53. Examples of vowels short before this kind of nexus are very common; and, in order to help the reader, when the preceding syllable is short I have denoted it by *anuswára*, and when it is long by the class nasal. Thus in सञ्च the first syllable will be read long, but in संच it will be read short. So, इन्द्र will be read with the first syllable long, but

\* So also in Vidyapati.

इंहर with it short. Of course, it must be understood that this *anuswára* is merely a *compendium scripturæ*, and that whichever way the word is spelt, the pronunciation is the same. Vowels before a nexus of the semi-vowel र and a consonant may also be short,—example, अर्जुन (I, 24).

Before other conjuncts the vowel is generally long, but I have noted the words अखनि (I, 35), त्रिष्टि (v, 51), प्रस्थान (VI, 25), and सहस्र (VII, 26) as exceptions, and there are not impossibly others which have escaped my notice.

Anunásika never affects either metre or rhyme. For an example of the latter, see VIII, 41.

The first syllable in the word कंश is always long. As already mentioned it should be spelt कन्स.

The word कैओ 'any,' is frequently written क्यो.

The verbal termination of the third person न्हि, is frequently written अन्हि as a separate word; *e. g.*, (II, 53) देखलअन्हि *dēkhala anhi* for देखलन्हि *dēkhalanhi* (*dēkhalanh'*). This termination can also be used with the 1st or 2nd person; *e. g.*, धरवअन्हि (VIII, 45).

With the aid of the above remarks I hope that no difficulty will be found in reading and scanning the poem.

श्रीगणेशाय नमः ।

अथ प्रथमोऽध्यायः ।

प्रणमोँ\* हिमगिरि कूमरि चरन । जे बल कवि सभ त्रिभुवन बरन ॥ १ ॥  
हमजुँ कैल अक्कि मन बड़ गोठ । कृष्ण जनम परिनष्ट नहिँ क्योट ॥  
कोनपरि ज्झैत तकर निरबाह । फ़खन लगैअक्कि अगम अथाह ॥  
ज्झैत कदाचित हो पुनु नीक । नहिँ हो तकरो सङ्गा थीक ॥  
तेँ डर पुनु पुनु मङ्गल करिअ । हरिपद कमल क्किदफ़ हम धरिअ ॥ ५ ॥  
धरनी भार बेआकुलि भेलि । सुरभि रूप धै सुरपुर गेलि ॥  
किक्कु नहिँ ततजुँ काजुँ साँ भेल । धरनिक सङ्ग सबजुँ जन गेल ॥  
देबलोक बरह्हा साँ कहल । ओतजुँ मनोरथ ओहने रहल ॥  
सङ्ग देब बरह्हा भेल आगु । तन्हिकाँ पाक्काँ धरनी लागु ॥  
कीरसमुद्र तीर सभ गेल । अञ्जलि बद्ध धैआन धरि लेल ॥ १० ॥  
सुरतरु कानन मनिमफ़ गेह । लक्ष्मिनारायण देखल सदेह ॥  
कमलासन किक्कु कहबाँ लागु । ताहिँ अबसर धरनी भेलि आगु ॥  
भार दुबर तन थर २ काँप । बजइति नोर नफ़न दुजुँ भाँपाँ ॥  
लागलि कहफ़ धरनि हरि हेरि । हम हैब मगन रसातल फेरि ॥

\* B. प्रणवोँ । † B. ओहि । ‡ B. omits this line ।

अमर समर जत जुभल असूर । तत जनमल अक्कि परिजन पूर ॥ १५ ॥  
 हप्र हाथी हथिआरक भार । गिरि कानन बरनप्र के पार ॥  
 सर्वसहाप्र प्रहि\* नाम सैँ आज । सपथ करिअ हम अफ़लज्जं बाज ॥  
 नाथ अनाथक सारंग पानि । सरन दिअओ सरनागति† जानि ॥  
 करुनामप्र काँ करुना भेल । धैरज बज्जत धरनि काँ देल ॥  
 धरनी किक्कु दिन धैरज धरब । हम अबतरब भार सभ हरब ॥ २० ॥  
 मथुरा बस‡ देबकि बसुदेब । तन्हिका भवन जनम हम लेब ॥  
 ई सुनि सभक जुड़ाफ़ल कान । अन्तरहित भेल सीभगवान ॥  
 जैँ परि§ जनम जतै जे लेल । पहरोक तकरो गमर्थनि भेल ॥  
 इन्दर अन्स अर्जुन अबतार । भीमसेन॥ भेल पवन कुमार ॥  
 धर्म जुधिष्ठिर केँ॥ बुभुक्षि लेब । अखनि कुमार नकुल सहदेब ॥ २५ ॥  
 हरि अनुमत लप्र ई मत भेल । तखन अमर अमरावति गेल ॥  
 जोग निन्द जग ईस्वर जानि । तखन बजाओल सारंग पानि ॥  
 कहलन्हि जाह तोहँ तुरत पताल । आनह कओ गोठ दानब बाल ॥  
 बेरि बेरि देबकि गर्भ देब सब्य । ओहि कओह काँ वैह भवितव्य ॥  
 सातम संकरखित कप्र लेब । देबकि सैँ रोहिनि केँ देब ॥ ३० ॥  
 पुरुख पुरातन परम उदार । ओहओ हमहिँ हलधर अबतार ॥  
 आठम भप्र हम अपनहिँ आओब । जेहन बनत पुनु तेहन बनाओब ॥  
 जसोमति भवन जनम तोँह लेब । तोहँ हम बदल करव बसुदेब ॥  
 रोदन सूनि रक्क जे रहत । जागत जाप्र कंश काँ कहत ॥  
 कंश आप्र तोहँ लेत उठाप्र । बल सैँ पटकत पथर लगाप्र ॥ ३५ ॥  
 अलगहि उड़ि तोहि लागब अकास । ई कहि इंदर भवन कैत बास ॥  
 कथि लप्र कंश पटकलह मोहि । से जनमल अक्कि\*\* मारत तोहि ॥  
 दुर दुर निरदप्र ई तोर चालि । फ़कर उचित फल पैबह कालि ॥  
 भन मनबोध पक्काँ किक्कु रहल । कथा प्रसङ्ग आगु हम कहल ॥ ३९ ॥

इति मनबोधकविक्रते हरिवंशे भाषायां प्रथमोऽध्यायः ॥ १ ॥

## अथ द्वितीयोऽध्यायः ।

कमलासन सुत सिबक इआर । सीभगवानक बज्जत‡ पिआर ॥ १ ॥  
 कलह बिसारद नारद मूनि । ऐलाह सकल सुगा जक सूनि ॥

\* B. omits प्रहि । † B. सरनागत । ‡ B. बसथि । § B. जे फेरि ।  
 ॥ B. ०सैन । ¶ B. सैँ । \*\* B. कथि । †† B. बड़े ।

क्षीर समुद्र तीर जे भेल । से सभ बिजँसि बिजँसि टुसि देल ॥  
 देबकि काँ जे आठम बाल । से क्वैत कंश तोहर जिव काल †  
 सुमिरह कंश अकासक बानि । से दिन तोहर तुलाफल आनि ॥ ५ ॥  
 ई सुनि कंश खडग लै ठाढ़ । सिब सिब देबकि जिव परु गाढ़ ॥  
 अति निरबन्स कंश प्रह भाख । कटगर तरु अङ्गना केओ राख ॥  
 कर जोरि बिनति करथि बसुदेब । जिवप्र दिअओ बरु बालक लेब ॥  
 अपना जिव साँ तनप्र परान । से जग के थिक जे नहिँ जान ॥  
 जदि संसप्र होअ जनमक काल । बान्हि धरिअ बरु बन्दी साल ॥ १० ॥  
 कंश कप्रल\* बसुदेब बिचार । करमक लिखल मेटप्र के पार ॥  
 बुभलन्हि कंश बिधाता बङ्ग । रच्छक दै कज्ज भेलाह निसङ्ग ॥  
 बन्दी साल पाल कहि देल । क्यो बालक कालक बसि भेल ॥  
 सातम गरभ पात भेल शोर । से बालक गेल रोहिनि कोर ॥  
 जोग निन्द किक्कु करु परहार । मातल भुतल सुतल रखबार ॥ १५ ॥  
 भादब कृष्ण अष्टमी जानि । राति महा प्रभु जनमल आनि ॥  
 चकर गदा कर सरसिज सङ्ग । देखि देबकि मन उपजल भाङ्ग ॥  
 कह बसुदेब देबकि कर जोरि । कंश बाघ हम हरिनी खोरि ॥  
 रूप चतुरभुज दै हलु क्वाड़ि । नारद देत गप्र उकठी लारि ॥  
 दीनक बन्धु अनाथक नाथ । मानल कहल रहल दुइ हाथ ॥ २० ॥  
 जेहि बेरि जनम महा प्रभु लेल । तखन अन्हार प्रहन सन भेल ॥  
 लागल भाड़ी भुलल सब दिग । पसु पच्छी सभ परल अदिग ॥  
 सुइ लप्र बेधिअ गाँधिअ ताग । हाथ कुबिअ तौ हाथहिँ लाग ॥  
 गगन गरजि घन बरिसप्र बारि । तँ फनिपति देल फना पसारि ॥  
 साहस बड़ बसुदेबक ताहि । गोकुल केँ हरि ऐलाह निबाहि ॥ २५ ॥  
 तखनुक हरख कहब गप्र काहि । ओहनि दुर्ग जमुना भेलि थाहि ॥  
 जसोमति सूतलि जोग निंद माति । अदल बदल भेल सुतलिहिँ राति ॥  
 ई कन्या लप्र भेजा देलि । से जेटा कहिनी कहि गेलि ॥

जे किक्कु भाखल नारद मूनि । कंशक हन्स उड़ल से सूनि ॥  
 निज अनुचरि तहाँ लेल हकारि । बड़ि अगलहि तहाँ पुतना नारि ॥ ३० ॥  
 सभ मुख हेरि कंश हलु भाखि । बालक कतज्ज हनिअ जनु राखि ॥  
 धप्र धप्र पटकब पाथर लाप्र । देखब सन्हारब उड़ि नहिँ जाप्र ॥

\* B. सुनल कंश । † B. देलअन्हि । ‡ B. टा ।

जे बालक रह बड़ पकसोठ । अरबधि तन्हिक ममोरब ठाँठ ॥  
 कै देब सबै सबजुँ प्रह कहल । जत चाहब साहेब जनु दहल ॥  
 निज अनुचर सभ कहल हकार । तखन कंग गेल कारागार ॥ ३५ ॥  
 ई कहि फोफ़ल देबकि बसुदेब । दोख न हमर बिधाता देब ॥  
 अनतहि जनमल जे देत\* खेद । ब्रिथा कैल तोर बन्सक क्खेद ॥  
 लाजक लेल मुख हेरिओ न होअ । के धरि बान्ह बहिनि बहिनोअ ॥  
 क्कमा करब अनुचित बड़ भेल । ई कहि कंग सफ़न घर गेल ॥

जखन जसोमति काँ निंद टुटल । मन भरि रङ्क रतन धन लुटल ॥ ४० ॥  
 आनंद नन्दक उर न समाफ़्त । हरखक नोर नफ़न बढिआफ़्त ॥  
 क्कैत प्रात भेल नग्र हकार । तखनुक हरख कहफ़ के पार ॥  
 तैल सिन्दुर सभ देलन्हि ओआरि । चरि चरि चुर देअ§ मथा गोआरि ॥  
 हरि महिमा कथुऊक नहिँ खागि । ठेऊन तर गेल सिन्दुर लागि ॥  
 क्यो घर अङ्गना केअओ दुआरि । कै ठाम डोमकक् नाच गोआरि ॥ ४५ ॥  
 सोहर गाब भाव बेकताओ । नचितहिँ जाफ़ पुनु नचितहिँ आओ ॥  
 नाच काक् सभ तरहक भेल । अपन अपन घर सभ क्यो गेल ॥

एक दिन जसोमति गेलि अलसाफ़ । सूति रहलि हरि क्रिदफ़ लगाफ़ ॥  
 नन्द महरि काँ सुतला जानि । पुतना तखन तुलाफ़लि आनि ॥  
 सर सर कै घर पैसलि धाफ़ । बैसलि बिख दुध देलन्हि पिआफ़ ॥ ५० ॥  
 हरि भरि पेट पिउल दुध हरखि । सेनित सहित परान लेल करखि ॥  
 आरत नाद बज्जत बड़राफ़ । कटला तरु जक खसु अड़राफ़ ॥  
 सबज्ज देखलअन्हि जे क्ल जागल । तारक तरु जनि लबनी लागल ॥  
 कीदज्ज पढि हरि नन्द चुमौल । आसिख दै हरि क्रिदफ़ लगौल ॥ ॥

एक दिन भै गेल बिधिक संजोग । जसोमति लफ़ गेलि सकटक देग ॥ ५५ ॥  
 ओतहि सुतौलन्हि आकुलि भेलि । काजक हेतु कतज्ज चलि गेलि ॥  
 प्रहन महा प्रभु ओहना बिकट । टक टक हेरथि सकटक॥ निकट ॥

\* B. देओ । † B. ने अटाफ़ल । ‡ B. भरि आफ़ल । § B. चुर दै ।  
 || B. omits this line । ¶ B. हेरथि सकट कर ।



असरन सरन चरन देल फँकि । उनटल सकट ककर सक टेकि ॥  
 भै गेल बाँक टाँक सभ टुटल । सकटक अकट बकट सभ फुटल\* ॥  
 कड़ कड़ सुनि बड़ बड़ जन धाओल । कहि नहिँ सकट के जन+ उनटाओल ॥६०॥  
 सिसुगन कहप्र सपथ हम करिअ । हिन उनटाओल देखितहिँ रहिअ ॥  
 आगे माइ आगे माइ अजगुत भेल । ई कहि जसोमति निज सुत लेल ॥  
 भन मनबोध हरि अबसर पाओल । रति एक महिमा अपन जनाओल ॥६३॥  
 इति मनबोधकविद्वते हरिवंशे भाषायां द्वितीयोऽध्यायः ॥ २ ॥

### अथ तृतीयोऽध्यायः ।

कतो एक दिवस जखन बिति गेल । हरि पुन हथगर गोड़गर भेल ॥ १ ॥  
 से कोन ठाम जतै नहिँ जाथि । कै बेरि अंगनऊँ सौँ बह राथि ॥  
 द्वार उपर सौँ धरि धरि आनि । हरखित हसथि जसोमति रानि ।  
 कै बेरि साप धरप्र लै जाथि । कै बेरि चून दही बदि खाथि ॥  
 कौसल चलथि मारि कऊँ चाल । जसोमति काँ भेल जिवक जंजाल ॥ ५ ॥  
 कै बेरि आगि हाथ सौँ कीनु । कै बेरि पकलाह तकला बीनु ॥  
 कहलन्हि सिखबह हमरहि ताहि । टाङ्ग तोरिअ तौँ हूम क्यो नाहि ।  
 ई कहि बन्हलन्हि उखरि लगाप्र । कहलन्हि पुत रिंग जाउ तौँ पराप्र ॥  
 भेलिह निसङ्ग समै हरि पाओल । हरि भरि पाँज उखरि ओढ़नाओल ॥  
 गुड़कल गुड़कल भिड़कल जाप्र । जतप्र रहप्र दुइ त्रिच्छ अकाप्र ॥ १० ॥  
 जमला अरजुन कमला नाथ । जुगुति उपारल कुइल न हाथ ॥  
 खसल महा तरु हसल मुरारि । भेल अघात जगत परचारि ॥  
 तरुक सबद सुनि दौड़ल नन्द । तेजि देल गाप्र परौ बरु बन्द ॥  
 की तरु खसल बिहारि न भाँट । आज होइत मोर बारह बाट ॥  
 आङ्गन सुन देखि नफ़न नोराप्रल । जसोमति काँ हिअ हाथ हेराप्रल ॥ १५ ॥  
 की फल भेल मोहि प्रतेक अगोरि । नहिँ देखि उखरि नहिँ देखि डोरि ॥  
 लगले जसोमति पऊँचलि धाप्र । नेरु हेरैनेँ जेहन § घेनु गाप्र ॥  
 बान्ह फोप्र हरि ऋदप्र लगाओलि । परम प्रीति परतीति जनाओलि ॥  
 अञ्चल भाँपि भवन लै गेलि । नफ़न बरसि जलधर तह भेलि ॥  
 आनन चुम्बि पयोधर धैल । सबऊँ सखी मिलि मङ्गल कैल ॥ २० ॥

\* B. सकतक बकट काँठ सभ कुटल । † B. कओन । ‡ B. omits this line ।  
 § B हेरैनेँ जे । ॥ B. omits vv. 18—20, and substitutes जसोमति फोप्र  
 हरि ऋदप्र लगाओलि । हरि दामोदर पदवी पाओलि ॥

भन मनबोध हम अपन गेआन । बरनल बाल गोबिन्दक घेआन ॥ २१ ॥

इति मनबोधकविकृते हरिवंशे भाषायां तृतीयोऽध्यायः ॥ ३ ॥

### अथ चतुर्थोऽध्यायः ।

प्रक दिन नंद जिअ सन्सै बाढ़ि । आगँ महरि जसोदा ठाढ़ि ॥ १ ॥  
 गोकुल के उतपात बिचारि । मुक बैसल सभ लोक हकारि ॥  
 अह निसि चौदिस सन्सै ब्रीक । पुर परिजन लगइक्कि हतसीक ॥  
 सकल पञ्च मिलि रचिअ बिचार । होइक्कि\* उपद्रव बारम्बार ॥  
 अब ढ्हि ठाम उचित नहिँ बास । उपटि बसिअ ब्रिन्दावन पास ॥ ५ ॥  
 ओहि ठाम गिरि गोवर्द्धन सूभ । ग्वारा काँ से ताकहि बूभ ॥  
 अगिलहि दिन सभ उपटल सपटि । जनि कन मध्य बखो गेल उपटि ॥  
 ओहि नगरी सेँ ओह निक भेल । जनि हरिचन्द पुरी उगि गेल ॥  
 सात बरख हरि बैसक भेल । कज्ज खन खन नहिँ खेड़िक लेल ॥  
 कज्ज खन नाचथि गाबथि गीत । खैताहअन्हि से परलप्र बीत ॥ १० ॥

प्रक दिन हरि हलधर दुज्ज भाप्र । नन्द अपन लग लेलन्हि बजाप्र ॥  
 बाभन पोथी क्त्रिप्र तीर । नैदहि सिख चरबाहि अहीर ॥  
 सुरपति† बरह्मा सिब सेब जाहि । तनिका नन्द सोपल चरबाहि ॥  
 हरि हलधर दुज्ज हरखित भेल । लै बक्कू ब्रिन्दावन गेल ॥  
 सुर नागरि गोकुल अबतरलि । धन जन भरलि बड़े अहि गरलि ॥ १५ ॥  
 केवल सभ काँ कृष्ण सोहाथि । सासु ननद घर बज्जत कोहाथि ॥  
 क्यो नहिँ मानप्र काज्जक हटल । सबज्जक मनज्ज न कहि सेँ अटल ॥

प्रक दिन अनुचर रह सभ साथ । जमुना हरदहि गेल ब्रजनाथ ॥  
 ऋद देखि कैलन्हि ऋदप्र बिचार । ढ्हि अक्कि काली फनि दुरबार ॥  
 जमुना ऋद बिखबत कै जानि । पसु पच्छी क्यो पिबै न पानि ॥ २० ॥  
 तीरक त्रिन तरुअर जरि गेल । बिखहिक आगि शिखा कप्र लेल ॥  
 आज करिअ अब प्रकर उपाप्र । बैसिअ नहिँ जल पैसिअ धाप्र ॥  
 कदमक तरु चढ़ि भड़कक मारि । आँखि मूनि दुज्ज कुदल मुरारि ॥

\* B. has क्त्रिअक्कि । † B. ई कहि ।

बाँहि बजारि कण्डल बड़ दाप । तकर सबद सुनि दौड़ल साप ॥  
 परम तेजाप्रल आप्रल जूमि । घेरि लेलक घड़ि प्रक घूमि घूमि ॥ २५ ॥  
 परबत सन फनि कर फुफुकार । प्रकसर संग नहिँ कुल परिवार ॥  
 सधलक गै पुनु बन्धलक गात । अजगुत कैलक धैलक दाँत ॥  
 जमुना क्रद भेल चापञ्चाप । पानि सुभै नहिँ सापहि साप ॥  
 घड़ि प्रक कृष्ण बड़े दुख पाओल । सूर्य राज बड़ दर्प जनाओल ॥  
 से देखि सङ्ग सखा सभ धाओल । गै कऊ गाम गोहारि लगाओल ॥ ३० ॥  
 दौड़ल नन्द जसोमति राम । कागपुत्र नहिँ रहलै गाम ॥  
 व्याकुल भै सभ पङ्गुचल धाप्र । कानथि जसोमति धरनि लोटाप्र ॥  
 प्रकटक नन्द तनप्र मुख ताक । चित्र लिखल जनि साँस न बाक ॥  
 गोपबधू कह मन अनुमानि । प्रक दुइ महिमा कृष्णक जानि ॥  
 प्रान कुसल कृथि सारंग पानि । तिलओ न मुख कृबि भेल मलानि ॥ ३५ ॥  
 दिन मनि बिनु दिन ससि बिनु राति । हरि बिनु ब्रज तीन प्रक भाँति ॥  
 बिनु दामोदर जे ब्रज जाप्र । ध्रिग ध्रिग तकर बाप औ माप्र ॥  
 सबऊ परिअ जमुना क्रद जाप्र । प्रहि तह सुखद साप बरु खाप्र ॥  
 कर प्रक किकु ककरऊँ नहिँ फुरल । घड़ि प्रक अड़रा कड़रा पुरल ॥  
 हलधर काँ मति अति अकुलाप्रल । देखि हरि आँखि लिधुर भरि आप्रल ॥ ४० ॥  
 महिमा अपन चेताओनि कैल । बानी तखन अपन हरि धैल ॥  
 बान्ध छान सभ फोप्रल बलहि । परम बिरुद्ध जुद्ध भेल जलहि ॥  
 मानुख भै कत पौरुख करथु । सै गोट फनि तहाँ कै गोट धरथु ॥  
 जिति कऊँ मभिलहि फनि भेल ठाढ़ । कै देल पैर बजर सन गाढ़ ॥  
 देखि हरखित भेल नन्द सन्धित्य । घड़ि प्रक भेल बिनु कौड़िक न्धित्य ॥ ४५ ॥  
 करितहि नाच प्रहन कै मलल । फनि सैँ फन फन सोनित चलल ॥  
 सोनित बज्जत तुरित बहि गेल । जमुना कुटलि सरस्वति भेल ॥  
 नागिनि कहप्र नमर भै बानि । स्वामि दान दिअ सारंग पानि ॥  
 सरनागत बधबाँ अक्कि बाध । बिनु जननेँ भेल बड़ अपराध ॥  
 कतै महा प्रभु अति बल दाप । कतै अल्प सन खलमति साप ॥ ५० ॥  
 ई सुनि हरि मन भेल अनुराग । कहप्र लागल किकु काली नाग ॥  
 केमिअ केमिअ स्त्रीपति मोर दोख । हम अपराध कैल भरिपोख ॥  
 सरनागत मति हम अब धरिअ । हत बिख भेलऊँ कहिअ से करिअ ॥  
 गरुड़क डर हम प्रहि ठाम रहिअ । चलिअ न कतऊँ बज्जत दुख सहिअ ॥  
 हमर चरन खगपति जैँ देखत । बिसरत बैर बन्धु कप्र लेखत ॥ ५५ ॥  
 अब प्रहि ठाम न तोहर निबाह । भित्य सहित तोहँ सागर जाह ॥

कै परनाम चलल तत काल । जत क्ल जमुना ओहि ऋद ब्याल ॥  
 भित्य सहित ओहि सागर गेल । तखन सुखप्रद ओ ऋद भेल ॥  
 नन्द जसोमति मन अबधारि । जनि जनमल कृथि आज मुरारि ॥  
 काली दमन पढ़त जे सुनत । सै जम केँ त्रिन बत कै गनत ॥ ६० ॥  
 भरि जीवन धनजनक\* बिलास । अन्त काल बैकुण्ठहिँ बास ॥  
 मन मनबोध सभ हरखित भेल । गीत न्रित्य करितहिँ सभ गेल ॥ ६२ ॥

इति मनबोधकविकृते हरिवंशे भाषायां चतुर्थोऽध्यायः ॥ ४ ॥

### अथ पंचमोऽध्यायः ।

प्रक दिन हरि हलधर दुऊ भाए । संग सिसु गन तर बन हलु जाए ॥ १ ॥  
 तारक सौरभ पऊँचल आए । लागल सबऊँक मुँह पनिकाए ॥  
 ककरऊँ भटहा ककरऊँ चेप । तार न खसै खसै मुँह सेप ॥  
 से देखि हसए लागल कमलाक । हलधर धैल हिलाओल गाक ॥  
 धेनुक पहिनहिँ आएल बिचारि । खर रूप तर बन कर रखबारि ॥ ५ ॥  
 धर धर सुनि कऊँ परम तेजाएल । रोकितहिँ धनकी फोकितहिँ आएल ॥  
 लग भए हललक लात चलाए । हलधर काँ लपटाएल बलाए ॥  
 धरि धनकी भरि बलहिँ घुमाए । मारल गै पुनु तार लगाए ॥  
 हलधर सेँ खल भल फल पाए । पितर भितर मिभरैलाह जाए ॥  
 जन दुइ तीनि केँ कृष्णऊँ धैल । धै कऊँ तारक भटहा कैल ॥ १० ॥  
 तखन सबऊँ मिलि खाएल तार । आङ्गन लैलाह प्रकहँक भार ॥

प्रक दिन ब्रज महुँ खेड़ि भल भेलइ । नाम तकर थिक टेलबा टेलइ ॥  
 हारि जीति ओहि ओतबै निबह । जे जित तकर भार से उबह ॥  
 सुनि परलम्ब धम्म दै आएल । क्ल सेँ बल कै खेड़ि खेलाएल ॥  
 कठिन उठाए कठा दस गेल । बाएल तखन बड़ैह गोट भेल ॥ १५ ॥  
 हलधर हलल गोहारि लगाए । कृष्ण कृष्ण मोहि हरनेँ जाए ॥  
 हरि कह हलधर होउ समधान । कतऊँ ठकल जाए पुरुख पुरान ॥  
 के अकि प्रहन प्रँहा काँ हरत । घड़ि प्रक मैँ अपनहिँ सुख करत ॥  
 हलधर तखन अपन बल बुभल । प्रकहिँ मुका परलम्बौ जुभल ॥

\* B. धरि तनिक ।

से देखि दौड़ल गोपक बन्स । गल बल कै बल कर परसन्स ॥ २० ॥

कतो एक दिवस जखन बिति गेल । इंदर पुजा दिन उपगत भेल ॥  
 तखन कृष्ण पुकलन्हि सभ बूढ़ । कियेक सबज होइ किअ मति मूढ़ ॥  
 इंदर पुजा तब कहलन्हि नन्द । सभटा खगड़ल आनंद कन्द ॥  
 सुरपति पूजन मन दिअ क्वाड़ि । से पूज जकरा खेतीबाड़ि ॥  
 गोप जाति की कर पुजि देब । भाव भगति सँ गिरिवर सेब ॥ २५ ॥  
 कोपित परबत कर उतपात । बाघ सिद्ध बन धरि कर घात ॥  
 बोल दुइ कृष्ण त्रिभू भए कहल । से सुनि इंदरक पूजा रहल ॥  
 नाना न्यौज सबज मिलि रचल । पूजल जाए गोवर्द्धन अचल ॥  
 एक अबतार तखन अबतरल । हसितहिँ परबत सँ पगु ढरल ॥  
 जत पौलन्हि खेलन्हि सभ बस्तु । भोजन कै कहलन्हि शुभमस्तु ॥ ३० ॥  
 बर दै हरि अन्तरहित भेल । कृष्ण सहित सभ आङ्गन गेल ॥  
 जखन सुनल सुरपति मख भङ्ग । उठि गेल आगि लहरि गेल अङ्ग ॥  
 मानुख जातिक सोखी एत । हमरो काज भङ्ग कै देत ॥  
 तखन इंदर लेल मेघ बजाए । सभ कै कहलन्हि गोकुल जाए ॥  
 पाथर बजर निरन्तर ब्रिष्टि । गोप अलोप करह गै सिष्टि ॥ ३५ ॥  
 मेघक त्रिप सम्बरतक नाम । उमड़ि चलल कै लेलक सलाम ॥  
 कृष्णन कोटि मेघौ दल चलल । ठनका ठनक तकर उठ अनल ॥  
 घूमि घूमि घन लेलक घेरि । भूपट भाँप जनि बाज बटेरि ॥  
 कत बरनब बरखा रितु पाटि । परलए काल तहँ रह नहिँ घाटि ॥  
 गोपी गोप महिसि नेरु गाए । जाड़क लेल सभै\* टिडुआए ॥ ४० ॥  
 पाथर बजरक दारुन चोट । ठामहिँ घूमि मुइल कै गोट ॥  
 चाहि कृष्ण कहि कहि लग आव । किछु अब चरन सरन नहिँ पाब ॥  
 जनिकर नाम लेत कुट गाए । से अपने एहिँ ठामहिँ ठाए ॥  
 सिन्दुर बून चोट भेल माटि । अति सुन्दर चूनरि गेल फाटि ॥  
 राधा आदि जखन लग आएलि । से देखि कृष्णक आँखि नोराएलि ॥ ४५ ॥  
 मानुख भेख तखन देल क्वाड़ि । अचल गोवर्द्धन लेलन्हि उपाहि ॥  
 गिरिवर कृत्र जखन हरि धैल । गोकुल सकल निराकुल कैल ॥  
 परबत खसत तकर डर मानि । को जनु रह सभ पऊचौ आनि ॥

\* B. लेलन्हि सभ ।

ई कहि सात दिबस जिउ जाति । उर्द्धबाज रहलाह दिन राति ॥  
 गोपी गोप महिसि नेरु गाफ । हरखित भेल गिरि बर तर जाफ ॥ ५० ॥  
 तिमिर रहित भेल उगि गेल जोति । क्यो नहिँ बूझल त्रिष्टि भेल ओति ॥  
 सात दिबस उतपातक बात । कतज रहल तरुअर नहिँ पात ॥  
 आठम दिन मेघौ महि गेल । आहर कै सभ बाहर भेल ॥  
 धै देल हरि गिरि ठामहि ठाम । ओहि दिन सौँ गिरिधर भेल नाम ॥  
 लागल सभ परसन्हा करफ । लगइकि जेहन देब अबतरफ ॥ ५५ ॥  
 पुतना तरुअर काली नाग । फ्रत दिन फ्रह बड़ अजगुत लाग ॥  
 फ्रहि बेरि सन्सै लाग बिसेखि । कृष्णक जनम अमानुख लेखि ॥  
 केदज थिकाह ककर अबतार । सन्सै बसि भेल सकल गोआर ॥  
 सन्सै अन्त कोनज नहिँ पाओल । तखन कृष्ण पुन मोहनि लगाओल ॥  
 जे गोवर्द्धन सुन मन लाफ । भव सागर तरि हरि पुर जाफ ॥ ६० ॥  
 तनिक कष्ट भट दै कज कूट । मन मनबोध नितफ सुख लूट ॥ ६१ ॥  
 इति मनबोधकविक्रते हरिवंशे भाषायां पंचमोऽध्यायः ॥ ५ ॥

### अथ षष्ठोऽध्यायः ।

सारद ससधर जगमग राति । देखि हरि गेलाह मनोरथ माति ॥ १ ॥  
 राधा पदुमिनि महरो आफ्रलि । फ्रक जुथ संग फूलाको लाएलि ॥  
 त्रिन्दावन भए कज भेल रास । ओहि दिन राति ओतहि भेल बास ॥  
 दुइ गोपिक बिच एक मुरारि । दुइ कृष्णक बिच फ्रकहौक नारि ॥  
 एँ परि रासक मंडल भेल । क्यो कहओ निसि जुग बिति गेल ॥ ५ ॥  
 रासक रस हरि क्ल बड़ मगन । से रस असुर कफ्रलअन्हि भगन ॥  
 गोबर गौँत सगर लपटाफल । बल बस गाफ सत बितहि आफ्रल ॥  
 मुन्दले आँखि दहो दिस दौड़ । परबत सन उच कान्ह कन्हौर ॥  
 ओहन बरद गोट कोनजँ न दापि । देखि रहल सभ क्यो गेल काँपि ॥  
 सिङ्ग नाद कै हरि हलु डाटि । लागल फेकफ पाकु कै माटि ॥ १० ॥  
 कै सिंग सौँ भडकल मुँदि आँखि । हललन्हि कृष्ण सिङ्ग धफ राखि ॥  
 हरि धरि भरि बल हलल थकाफ । मारल ठेज्जन ओदर तकाफ ॥  
 लेलन्हि उपारि सिङ्ग तसु बाम । से लै मारि खसौलन्हि ठाम ॥  
 मुइल अरिष्ट भेल उपकार । उतरफ लागल भूमिक भार ॥

नारद मुनि काँ प्रतबप्र ब्रित्ति । कलह लगप्रबाँ ओ पर ध्रित्ति ॥ १५ ॥  
 प्रक दिन कंशक आँगन जाप्र । कहलन्हि सकल बनाप्र बनाप्र ॥  
 जँ परि पहरू सूति गेल माति । बसुदेब बदल कप्रल जेहि भाँति ॥  
 जनम दिबस सौँ जे हरि कैल । काली दमन गोबर्द्धन धैल ॥  
 सभ केँ कहलन्हि करिअ उपाप्र । सत्रु दिनजँ दिन बाढ़ल जाप्र ॥  
 भाक भाक सुभाइकि दिन प्रक खोप्रत । ओ बालक घर घालक होप्रत ॥ २० ॥  
 कंश त्रिपति मुनि लागल कहप्र । पहिलहि सौँ मोहि दुग दुग रहप्र ॥  
 आरे आरे अनुचर तोहि मोर भाप्र । तोरित केसि केँ देसि बजाप्र ॥  
 प्रक डिल ओहे मोर मानथि पेस । सभ तह जनकर बाढ़ि भरोस ॥  
 ओहि अबसर केसी चल आप्रल । पौरुख अपन बज्जत बड़राप्रल ॥  
 मारब गै हम काल्हि बधान । ई कहि केसी कैल प्रस्थान ॥ २५ ॥  
 कंश तखन अकरूड बजाओल । आदि अन्त बिरतान्त जनाओल ॥  
 सभ जादब खेदब तुअ क्वाडि । सिसु दुऊ मारि नन्द लेब डाँडि ॥  
 गाप्र महिसि सरकार लगाओब । लुटब सकल ब्रज जत धन पाओब ॥  
 दुर्मति उग्रसेन बसुदेब । मारब तखन बैर हम लेब ॥  
 तुअ अनुमत लप्र भोगब राज । आज करह मोर अभिमत काज ॥ ३० ॥  
 करब सहोदर सम परिपाटि । प्रातहिँ आध देस देब बाँटि ॥  
 करब चतुर्दिस धनुखा जाग । आवह न्योति बिलम्ब न लाग ॥  
 राम कृष्ण बसुदेबक तनप्र । निज भुज बल ककरजँ नहिँ गनप्र ॥  
 चानुर मुष्टि हमर अक्कि माल । त्रिन बत गनत हनत ततकाल ॥  
 करि बर अक्कि मोहि कुबलप्र पीड़ । मन कर तेँ दिन कर रथ मीड़ ॥ ३५ ॥  
 मानुख भप्र कत पौरुख करत । अल्प बैस घडि प्रक मध मरत ॥  
 इंदर जखन देल मेघ पठाप्र । सुनल जे परबत लेलक उठाप्र ॥  
 महिखी दधि दुध घ्रित खिरि खाप्र । बढ़नुक दिन दिन बढ़ले जाप्र ॥  
 रथ चढ़ि तोरित करह परस्थान । हमर से हित जे सत्रुहि आन ॥  
 उठल सभा जे थोर बत भेल । भेल अटकाओ अबरिक लेल ॥ ४० ॥  
 ओदिन दान पति ओतहि रहल । अंगिरि लेलन्हि सभ कंशक कहल ॥  
 प्रहन काज करबाँ तेँ लागु । भक्ति हेतु किक्कु जानथि आगु ॥  
 कै अंगिकार हसल अकरूर । दरसन हेतु हरख भेल पर ॥  
 धन्य धन्य हमे धन मोर भाग । धन रसना धन मोर अनुराग ॥  
 बेद उधार जनिक अब तरब । काज तनिक अक्कि धरनी धरब ॥ ४५ ॥  
 खान्ह फारि जनिकर अबतरब । तनिका सौँ हम कहिनी करब ॥  
 बलि जनि क्लल रूप धप्र खरब । तनिका सौँ हम कहिनी करब ॥

तनि देल कृत्री गन के डरब । तनि ढाहल क्ल राबन गरब ॥  
 भन मनबोध अकरूडक हरख । बरनिअ तौं बित बारह बरख ॥ ६६ ॥  
 इति मनबोधकविकृते हरिवंशे भाषायां षष्ठोऽध्यायः ॥ ६ ॥

### अथ सप्तमोऽध्यायः ।

प्रक दिन गोकुल भै गेल होअ । हप्र रूप धै पऊचल मुह बौअ ॥ १ ॥  
 भाट भाट ओठ जीह लफ चाट । खट खट खूरै मेदनि काट ॥  
 धैलक तरह जेहन गोट थीक । कैलक गोप गोटैक टंग भीक ॥  
 जपबह रुद्र भखब हम सूद । घोड़ न कूदै बाकर कूद ॥  
 जत क्ल गोप सबै फ्रह भाख । चाहि कृष्ण सरनागत राख ॥ ५ ॥  
 दरबरि दौड़ि कृष्ण भेल आगु । केसी दरप देखाबफ्र लागु ॥  
 मुह गोट बाबि देखौलक खाँत । उजर कोदरि कट घन सन दाँत ॥  
 दौड़ल दिनकर देखि जनि राज । हरि कैल आगु अपन प्रक बाँज ॥  
 से गिरि दरि बरि भूमि लोटाफल । कृष्णक महिमा बाँहि मोटाफल ॥  
 माँभहि माँभ असुर गेल फाटि । सप्र धुर धरनि लिधुर गेल पाटि ॥ १० ॥  
 लोचन खबन प्रकक दुइ चरन । भेल दुइ आध सुकबि से बरन ॥  
 मुइल असुर गोट कुइला गेल । तखन कृष्ण गङ्गा जल लेल ॥  
 मेघक पिठि नारद असवार । लागल कहप्र बिनप्र अनुसार ॥  
 प्रहि असुरक डर इंदर डराथि । पचइन्ह नहिँ डर जे किक्कु खाथि ॥  
 तेहन असुर गोट हँसितहिँ हनल । देवक काज सकल अब बनल ॥ १५ ॥  
 मोहि भेल बड़ सुख पुनु सुख पाओब । कंश जुद्ध हम परसू आओब ॥  
 ई कहि नारद मुनि तिल बओल । कैल अकरूडऊ चलप्रक डौल\* ॥  
 मधुरहि नहिँ खाफल अकरूड । गोकुल पऊचल डुबप्रत सूर ॥  
 दुर साँ देखल नन्द दुआर । लागल देखल बराम गोआर ॥  
 ताहि बिच देखल आनंद कन्द । जनि उड़ गन बिच पूरन चन्द ॥ २० ॥  
 कनक मुकुट ताहि जगमग जाति । पीअर बसन दसन गज मोति ॥  
 नब जलधर अपराजित फूल । अतिसी कुसुम न गातक तूल ॥  
 मुकुटक निकट मयूरक पाँखि । सरदक नलिन मलिन कर आँखि ॥  
 मकराकित कुण्डल दुऊ कान । से क्वि पुर कवि गुरुक समान ॥  
 हार क्रिदप्र बयजन्ती नीक । फ्रहन दोसर ककरऊँ नहिँ थीक ॥ २५ ॥  
 सहस्र बदन होअ ताँ रूप कहिअ । देखइक मन होअ देखितहिँ रहिअ ॥

\* B. तूल ।



देखि अकरूड़ दूर सौं धाप्र । पैर परलअन्हि प्रेम जनाप्र ॥  
 भरि अङ्गम हरि धप्र दुज्ज हाथ । हँसि हँसि कुसल पुक्कल व्रजनाथ ॥  
 उठि हलधर तनि अङ्गम धैल । अपन भक्त बुझि आदर कैल ॥  
 कुसल क्लेम अबसेखन रहल । तखन कंश कित अविनप्र कहल ॥ ३० ॥  
 कंशक बध लप्र सारंग पानि । ई कैल अँत न्यँत लेल मानि ॥  
 कहलन्हि कंश हमर कथि बध्य । से अब क्लैत तीनि दिन मध्य ॥  
 गोबिंद गमन सुनल व्रज नारि । जे क्लि जतप्र बैसलि हिअ हारि ॥  
 फूजल चिकुर माथ नहिँ भाँप । लागलि सभ मिलि करप्र बिलाप ॥  
 कोपजुँ कटु नहिँ भाखाथि कबज्ज । सहथि कहिअ जत हमरा सबज्ज ॥ ३५ ॥  
 तनि हरि कै अब हरि लप्र चलल । क्रिदप्र कठोर बुसा लप्र मलल ॥  
 प्रहन करूर दोसर नहिँ फूर । कौने धैल नाम प्रहन अकरूड़ ॥  
 सुनल अँतै अक्कि रमनि अनूप । जकर पैर सन मोर मुख रूप ॥  
 तोहरि हमरि समि अक्कि कै गोाँट । अब हिनि फिरब प्रकर कोन कोटि ॥  
 क्यो करुना करि अभरन तेज । क्यो कर सजल नलिन दल सेज ॥ ४० ॥  
 अपनहिँ गाँथल कुसुमक माल । सुनि हरि गमन भरम भेल ब्याल ॥  
 क्यो हिअ हारि बैसलि भप्र सच्च । क्यो कह रहथु तकर\* परिपच्च ॥  
 क्यो भेलि जोइसिक अंगना ठाढ़ि । कहिअ तँ सभ अभरन दिअ काढ़ि ॥  
 हम भरि जनम सुदिनि भै रहब । पूक्थिअन्हि तौँ भदवा कहब ॥  
 क्यो कह नन्द महर किप्र मान । गोबर गनेस गोाँट किक्कु नहिँ जान ॥ ४५ ॥  
 एँ परि सगर राति गेल बीति । क्लैत प्रात हरि ऐलाह जीति ॥  
 बाइस सप्र फरमाइस भार । दहि दुध व्रित लप्र चलल गोआर ॥  
 नन्द महर जेठरैअति ताहि । एकओ दहि नहिँ लेल अधलाहि ॥  
 पुरुबक प्रेम कृष्ण देल काड़ि । कैलन्हि नहिँ किक्कु समदा बारि ॥  
 ओतहि रहब बा आओब फेरि । कहलन्हि नहिँ किक्कु चलप्रक बेरि ॥ ५० ॥  
 जाबत कथि देखिअ भरि डीठि । थिक पक्कुआर अँखि काँ पीठि ॥  
 ई कहि गोरहा चढ़ि भेलि ठाढ़ि । परभु ता गेलाह कोस सौं बाढ़ि ॥  
 प्रक गोरहा चरि चरि गोाँटि चढ़लि । की रह संच भप्र बिरहक डढ़लि ।  
 सभ गोरहा गोबर भप्र गेल । ओरख फिरि गेल लोरक लेल ॥  
 क्यो क्यो गामक बाहर गेलि । आउरि पीअरि बाउरि भेलि ॥ ५५ ॥  
 हप्र अति जवन पवन जकाँ गेल । रथ नहिँ सूभ अवेरिक लेल ॥  
 तखन सबज्ज मन ई प्रति भसल । कर सौं ससरि परसमनि खसल ॥

\* B. करब ।

मधुपुर रमनि जखन हरि देखति । हरखित जनम कितारथ लेखति ॥  
ई कहि भ्रांखण सुमिरण गून । हरि बिनु नगर सगर भेल सून ॥  
भन मनबोध दिवस क्ल केहन । जे क्ल होअओ सत्रु काँ तेहन ॥ ६० ॥

इति मनबोधकविक्रते हरिवंशे भाषायां सप्तमे ऽध्यायः ॥

### अथाष्टमे ऽध्यायः ।

जमुना तिर रथ अटकल जाण । उतरि दान पति गेलाह नहाण ॥ १ ॥  
डुबि कज्ज जल हरि हलधर देखल । सेस सहित अजगुत कै लेखल ॥  
कहणक मन किकु कैलन्हि जखन । से बुभि बचन थम्हल हरि तखन ॥  
जमुनज्ज दह देखल हरि राम । उपर होअथि ताँ ठामहि ठाम ॥  
अस्तुति तखन दान पति कैल । से कहलन्हि हरि बन्सहि फैल ॥ ५ ॥  
परम तोरित जमुना भण पार । रचल दान पति अचल विचार ॥  
किकु दुरि गण प्रभु पैरहिँ चलल । रथ अकरुड़ आगु कै हलल ॥  
हरखित भण चललाह दुज्ज भाण । धोबि घट देखलन्हि किकु दुरि जाण ॥  
आहे आहे रजक रजाक पिअार । बसन दान तोहेँ करह इअार ॥  
ई सुनि धोबि उठल टिडुआण । धोबिनि कहण मुख उक दे लगाण\* ॥ १० ॥  
ई सुनि कृष्ण बाज जकाँ कूटि । मारल धोबि धोबिघट लेल लूटि ॥  
धोबिनि कनइत तेजलन्हि घाट । सिंदुर मेटौलन्हि बाटहि बाट ॥  
पिअर पटम्बर हरि बिक्कि लेल । स्याम बसन हलधर काँ देल ॥  
धोबिघट लूटि देखि गाम लोक हसल । से उपलखन फ्रतज्ज प्रति बसल ॥

हरि काँ कुसुमक अधिक सिनेह । देखलन्हि माला कारक गेह ॥ १५ ॥  
ओतज्ज जाण कज्ज मंगलन्हि माल । धन ओहि मलिआक क्ल ओ काल ॥  
गुनक मालि क्ल पुन्यक भरल । दिव्य द्रिष्टि भण बुभि व्यबहरल ॥  
देखि फुल देअ परिचै नहिँ पुक्कण । सन्तति ओकर आज धरि अक्कण ॥

पहिरि माल बर देण हरि राम । कैल प्रबेस नरेसक गाम ॥  
लै अनुलेपन कुबुजा ठाढ़ि । देखि हरि देह नेह गेल बाढ़ि ॥ २० ॥

\* B. धोबिनि कहलि उका दैह लाण ।

कहलक तौरित चलिअ\* मोर गेह । जनम कितारथ कप्र मोर देह ॥  
 परलाह लाज सङ्ग जेठ भाप्र । किक्कु कहलन्हि पप्र उकुति बनाप्र ॥  
 फुट भप्र कहलन्हि चानन देह । फिरइत आओब हम तुअ गेह ॥  
 भाव भरलि किक्कु कहप्र न पार । चानन दै पुनु चित्त बिचार ॥  
 हम अति दुबरि कुबरि अधलाहि । तँ न हलथि प्रभु मोहि अबगाहि ॥ २५ ॥  
 ई बुभि दृषा साँभ कै देल । कुबुजा कुटि अबजा† सनि भेल ॥

दुइ बेकतिक माफिक हरि कहल । कंशक हन्स कटोरहि रहल ॥  
 चन्दन चरचित सगर सरीर । देखइत नगर फिरल जदुबीर ॥  
 ई मन कैलन्हि करिअ कुफार । देखलन्हि कंशक अस्त अगार ॥  
 रच्छक पुक्कलन्हि कै अनुराग । से धनु कतप्र जकर होअ जाग ॥ ३० ॥  
 पुक्कितहि बल कौसल कप्र जाप्र । अजच्चा‡ धनुख कर लेलन्हि उठाप्र ॥  
 अति अकलेस देल गुन जोरि । बिस किसलप्र जक दै हलु तोरि ॥  
 तकर सबद मधुपुर परिपुरल । से सुनि ककरऊँ किक्कु नहिँ फुरल ॥  
 अटकल नहिँ छिटकल दुज्ज भाप्र । रच्छक कहल कंश क जाप्र ॥  
 अकरुड़क अफलहि ऊनि बुभल । धनुख भङ्ग देखि भक भक सुभल ॥ ३५ ॥  
 गोकुल साँ जत आप्रल गोआर । सभ अटकल अकरुड़ दोआर ॥  
 हरि पञ्जनागि कहप्र के पार । क्कओ रस भोजन कृतिस परकार ॥  
 अकरुड़ रमनिक हरख सराहिअ । बड़ घाघट पुनु तकलो चाहिअ ॥

हरि आगमनक निरनप्र पाप्र । चानुर मुष्टिक लेलक बजाप्र ॥  
 कहलन्हि कंश हमर तोहँ माल । अजुकहि दिन लप्र कैल प्रतिपाल ॥ ४० ॥  
 करब सहोदर सम परिपाटि । प्रातहिँ आध देश देब बाँटि ॥  
 ई सुनि मल्ल§ दुहू मनुसाप्रल । जगत बिदित रह मनुस खेलाप्रल ॥  
 कहलक सोभ हमर जाँ आओत । जिवइत जाप्र प्रकौ नहिँ पाओत ॥  
 कंश तखन हथिबाह बजाओल । आदि अन्त बिरितान्त जनाओल ॥  
 कहलन्हि कुबलप्र पिड़ लै आनि । द्वार धरबअन्हि भिनसर जानि ॥ ४५ ॥  
 जानिअ जेहन तेहन व्यवहरब । आबप्र नहिँ पाबप्र से करब ॥

\* B. चलह । † B. सुवजा । ‡ B. अजोग । § B. माल ।

होइ\* प्रात भेल नगर हकार । असम जुद्धि बुभि सुजन नकार ॥  
 कबि मनबोध क्रिदयाँ प्रह सूभा । रङ्ग भूमि किक्कु बरनप्र बूम ॥ ४८ ॥  
 इति मनबोधकविकृते हरिवंशे भाषायामष्टमोऽध्यायः ॥ ८ ॥

### अथ नवमोऽध्यायः ।

भरि जोजन लप्र बनल अखाढ़ । देखि सरौ मन बुढ़क बाढ़ ॥ १ ॥  
 हमज्ज खेलाइअ कुस्ती करिअ । होइक्कि बिलम्ब नुआ अब धरिअ ॥  
 लेजिम लाख ठमाठइ धैल । निक कोठबारक ढेरी कैल ॥  
 कै ठाम भरि गह करिगह खनल । गुदगर काठक मुदगर बनल ॥  
 रङ्गभूमि भेल अति परचण्ड । चौदिस मण्डप खण्ड पहण्ड ॥ ५ ॥  
 सप्र दुइ तीनि दो महला माँच । सभ बाजन गनिका कज्ज नाँच ॥  
 आगर कूल सील जे जेहन । माँच बनाबक तकरा तेहन ॥  
 अपन माँच भेल जोजन ठाढ़ । चढ़ब सिढ़ी बिनु से बड़ गाढ़ ॥  
 कीदौँ कैल कंश उँच माँच । कालक हाथ कतज्ज केओ बाँच ॥  
 जाबत होअ सभ लोक बटोर । आप्रल आप्रल भै गेल शोर ॥ १० ॥  
 फनक मुकुट भलकलअन्दि द्वार । नन्द आदि सभ सङ्ग गोआर ॥  
 हलल महाउति हाथी हूलि । घड़ि प्रक कृष्ण खेलैलन्दि खूलि ॥  
 गहि गज दन्त उपाड़ल हाथ । से लप्र हस्ति हनल ब्रजनाथ ॥  
 कुबलप्र पीड़ भीड़ जकाँ परल । से देखि कज्ज कंशक बफ भरल ॥  
 करिबर दन्त बरायुध हाथ । आगु चलल हरि हलधर साथ ॥ १५ ॥  
 सुर नागरि गोकुल अबतरलि । धन जन भरलि बड़ी अहि गरलि ॥  
 नप्रन निरखि नब नेह जनाब । मन मन कंशक मरन मनाब ॥  
 जिवइत रहत सभै सुख खोअ । मर मुड़हा तँ सभ भल होअ ॥  
 पुरबधु सङ्ग देबकि भेलि ठाढ़ि । नप्रन बरिस जलधर तहँ बाढ़ि ॥  
 सुत मुख देखि पयोधर भरल । अटल घटल नहिँ किक्कु दुध ढरल ॥ २० ॥  
 अकरुड़ सङ्ग ठाढ़ बसुदेब । अन्तहिँ तनप्र बदन देखि लेब ॥  
 आगु दबाप्र जाप्र नर चारि । कहलन्दि कृष्ण सभा परचारि ॥  
 चानुर अति बल हम अति नरम । ऊनि हम पक्कड़ा अनुचित परम ॥  
 सुनल सभा जन मानल लाज । कंशक डर को किक्कु नहिँ बाज ॥

तंखन कहल पुनु सारंग पानि । ङ्गिदप्र बिचारि बचन भेल हानि ॥ २५ ॥  
 आज कुटत अन्यायिक परिक । हमजँ प्रहन नहिँ खेला घरक ॥  
 समप्र न जाब सहिअ हम ताब । के अबइकि से आवओ आव ॥  
 मारल ताल उठल घहराप्र । अटकर हारी जिति ठहराप्र ॥  
 प्रक पैर सोभ पाकु कै लेल । बाम ठेऊन मोरि आगाँ देल ॥  
 कै बल दाप रोपल तेहि हाथ । पकड़ऊ निपुन परम ब्रजनाथ ॥ ३० ॥  
 अरौ अधिक कै सरौ खेलाप्रल । करौ पिसान से कहितहिँ आप्रल ॥  
 मोटि मोटि बाँहि लगाओल माटि । कुम्भकरन जहँ रह नहिँ घाटि ॥  
 क्ल बलमन्त जाति अति दुष्टि । घड़ि प्रक बड़ भेल मुष्टा मुष्टि ॥  
 माथ भिराब हाथ देअ कान् । कै बेरि खाली गरदनि बान् ॥  
 बाऊ बली प्रक हत्यो गोत । कानदऊ दाओ सिखौलक ओत ॥ ३५ ॥  
 ओ धर दाओ कृष्ण देखि आड़ । जानि असक्य बका दप्र क्वाड़ ॥  
 कृष्ण धरथि पुनु ओहो जो गाब । से देखि सुजनक ङ्गिदप्र जुड़ाब ॥  
 एँ परि पकड़ा भेल बड़ि काल । पुनु होअ भाउरि पुनु होअ ताल ॥  
 कृष्ण रंगि नट पर देल क्वाड़ि । हललन्हि भटपट भपटि पक्वाड़ि ॥  
 सोनित बऊत चलल मुँह नाक । भै गेल भूमि बिघा भरि पाँक ॥ ४० ॥  
 चानुर मल्ल हल्ल भप्र मुइल । की जिब जाहि कोपि हरि कुइल ॥  
 जे परिहरि चानुर काँ बनल । से परि मुष्टिक हलधर हनल ॥  
 से देखि रोखल तोखल माल । कै बल दाप उठल दप्र ताल ॥  
 तोखल मारि कंश लग गेल । पच्छी किदऊ पबन हरि भेल ॥  
 मचहिँ उपर सच मचहिँ पक्वाड़ि । हेठ खसौलन्हि हलल न क्वाड़ि ॥ ४५ ॥  
 बिस्वरूप भर रति प्रक देल । कंशक प्रान फाँहि दप्र गेल ॥  
 हिरदप्र ओकर समुभि खिसिआप्र । गहिँ कच किछु दुरि लेल घिसिआप्र ॥  
 से देखि दौड़ल दरप देखाप्र । नाम सुदामा कंशक भाप्र ॥  
 बिचहिँ भपटि कऊ हलधर धैल । हँसितहिँ तनि पुनु ओहो परि कैल ॥  
 मुइल पाँच जन बाँचल आन । रङ्ग भूमि भेल अति समसान ॥ ५० ॥  
 कंशक मा बऊ भाबऊ आप्रलि । कै करुना कत भूमि लोटाप्रलि ॥  
 कान कोक मर लोकक शोर । हरिऊँक आँखि आप्रल भरि नोर ॥  
 बोध भरोस हरिहिँ पुनु देल । चललाह सञ्च अपर्तिभ भेल ॥  
 की होअ कखन जानि नहिँ जाप्र । तात तोरित अब चलु अगुआप्र ॥  
 जाबत हम पुनु पऊचिअ आप्र । देखब दुबरि नहिँ होअ मोरि माप्र ॥ ५५ ॥

ई कहि नन्द बिदा हरि कैल । कोटि रतन देल कंशक धैल ॥  
 किछु दुरि आगु जाप्र हरि राम । तात जननि पद कैल परनाम ॥  
 प्रत दिन क्ल सेबा बड़ बाध । कृमा करब ई मोर अपराध ॥  
 ई क्ल कठिन जे बाँचत प्रान । कंशक हाथ हमर कृत जान ॥  
 पूरब गुन किछु सुमिरन भेल । देबकि सहित पैर परि गेल ॥ ६० ॥  
 बुझि बसुदेब बज्जत गुन गाओल । तखन कृष्ण पुन मोहनि लगाओल ॥  
 सबज्ज जयोचित कैल परनाम । जत क्ल जदुबन्सी ओहि ठाम ॥  
 धैरज द्रुम बसुदेबक फरल । परल बरह्म गोट पैरहिँ परल ॥  
 उग्रसेन\* केँ तखन अनाप्र । बान्ह कटाओल बिनप्र जनाप्र ॥  
 जदुकुल जैअओ जजातिक स्याप । तकर करिअ जनु मन अनुताप ॥ ६५ ॥  
 हम हलधर अनुचर क्खिअ जकर । चौदह भुवन ऊकुम चल तकर ॥  
 राज सिंघासन चौर ढराप्र । उग्रसेन\* सिर क्व धराप्र ॥  
 दीनक बन्धु अनाथक नाथ । सुखदाप्रक प्रक सीब्रजनाथ ॥  
 कृष्ण कतूहल एकर नाम । संकष्ट दूरि करथु सीराम ॥  
 भन मनबोध कंश बध कहल । अग्रिम सो पुन कहबाँ रहल ॥ ७० ॥

इति मनबोधकविकृते हरिवंशे भाषायां नवमो ऽध्यायः ॥ ६ ॥

### अथ दशमो ऽध्यायः ।

अस्ति परापति कंशक नारि । जरासिन्धु काँ दूइ कुमारि ॥ १ ॥  
 बैधब भाव बज्जत बेकताप्र । तात भवन दुज्ज पज्जचलि धाप्र ॥  
 कप्र करुना कत लागलि कहप्र । जे सुन तकर न धैरज रहप्र ॥  
 सिंदुर हरल मोर नन्दक पूत । जे नै होमप्र बुझ ककरज्ज बूत ॥  
 ससि खसि परथि समुद्र सुखाथि । मेरु ठाम तजि अनतप्र जाथि ॥ ५ ॥  
 इबरु होअ होमप्र बरु पार । लठिधर ग्वार महारथि मार ॥  
 पानिपान हम करब न ताब । स्वामि बैर हम लेब न जाब ॥  
 जरासिन्धु त्रिप धैरज देल । कटक बटारल अटकर भेल ॥  
 सोरठ भोरठ औ गढ़पाल । अङ्ग बङ्ग आप्रल नेपाल ॥  
 बेतिआ तिरज्जति और जे देस । त्रिपति हँकारल सकल नरेस ॥ १० ॥  
 अटल न कटक कोट क्ल जतज्ज । ममह जगह नज्जिँ रहले कतज्ज ॥

\* B. ०सैन ।

फौज मोटाप्रल दिन दस बीस । सभ बहराप्रल मथरा दीस ॥  
 रज भरि दिनकर दरसन कुटल । कमठक अमठ धन्य नहिँ फुटल ॥  
 इन्दु न बिन्दु न महि नहिँ अन्न । तल भेल जलनिधि सरनापन्न ॥  
 साँझ समप्र लसकर उठ गरद । से सुनि होअप्र निपति मन दरद ॥ १५ ॥  
 बैत हाथ बुढ़र चोपदार । चङ्गदिसि चुप र करप्र पुकार ॥  
 अटकल कटक कोट जनि घेरि । जनि भपटलअन्हि बाज कटेरि ॥  
 हरि सौँ द्वारमान कैल अरज । नगरक निकट नगेरा गरज ॥  
 लसकर मान कहप्र के पार । उमड़ि आप्रल अक्कि जनि सन्सार ॥  
 से देखि सभ कै बफदर भरल । सभ जादब मुँह फुफरी परल ॥ २० ॥  
 प्रक पै हरखित सी ब्रजराज । भूमिक भार उतारब आज ॥  
 हरि हिप्र हरख क्रिदप्र अनुमानि । त्रिढ़ जप्र होप्रत सबऊ हलु जानि ॥  
 अपनर लप्रर हथिआर । आप्रल जादब सभ भै तैआर ॥  
 उग्रसेन उद्धब अकरूर । जगत बिदित कित बरमासूर ॥  
 अति अकरूर बनल सत बीर । अरजुन सम रथ राजित धीर ॥ २५ ॥  
 जूधिक बचन करप्र सभ लागु । सहित सरीर बीर रस जागु ॥  
 दारुक बड़ रथ लैलह साज । अपनहिँ अप्पन दुन्दुभि बाज ॥  
 सुभ रथ संग हरि बाहर भेल । बिप्र बर्ग सभ आसिख देल ॥  
 हसि हलधर लैलन्हि गै पान । रंग भुमि प्रहन दोसर के आन ॥  
 प्रह क्ल परम दुष्ट मोर जान । जेहन बनत से कर अनुमान ॥ ३० ॥  
 कदगुन कै मदगुन सौँ लागु । भेलाह हलायुध जुध बर आगु ॥  
 जोड़हिँ जोड़ लागि गेल जूधि । जे ने होप्र किक्कु धरम विरूधि ॥  
 जरासिन्धु हलधर सौँ लागु । दोसर आन होप्रत के आगु ॥  
 निपति गदा लैल गदा जुभाइ । लै मुसलायुध मुसल उठाइ ॥  
 होइत अमोघ मोघ कप्र जानि । हेमप्र लागल अकासक बानि ॥ ३५ ॥  
 क्मिअर हलधर अब आप्र । ऊनकङ्ग मारक रचल उपाप्र ॥  
 सुनि महि रमन द्रबित भै गेल । मङ्गल बचन कुमङ्गल भेल ॥  
 रन तजि नरपति चलल पराप्र । देल मुसलायुध मुसल नड़ाप्र ॥  
 जै भेल बलक खलक भेल भङ्ग । बिचलल अङ्ग बङ्ग तैलङ्ग ॥  
 ओहि दिन हरि जुधि कैल असीम । सै अरजुन जनि दुइ सै भीम ॥ ४० ॥  
 हरि सौँ अरि मन भरि कै लड़ल । आगि उक्लि जनि फनिगा पड़ल ॥  
 भूमिक भार उतारप्र लाप्र । हरि जत हन तत गनलो ने जाप्र ॥

कतोप्रक रनपति घर दिस भेल । बाँचल रहल से मारल गेल ॥  
 बिचलल केओ नहिँ पाए हरि थेष । जादब गन भेल भादब मेघ ॥  
 लागल करए बान जनु त्रिष्टि । अरि मन होए लोप भेल खिष्टि ॥ ४५ ॥  
 जादब गन साँ जे त्रिप लागु । से त्रिप धरम दुआरी लागु ॥  
 फिरि गेल फौज सेख जे रहल । लिधुर बिधुर सरिता से बहल ॥  
 भासल ढाल काकु सन लाग । साँप भरम जनु भासह पाग ॥  
 तँ हरि कोड़लन्हि होए उपकार । पुनि बटोरताह भूमिक भार ॥  
 अकलाह मोट कोट जे भेल । कोट गेलाह नहिँ लाजक लेल ॥ ५० ॥  
 अबिनि काल सभ बिर बटुराए । पुनि निरलज सभ पङ्गुचल आए ॥  
 बीछि बान कै फल सभ पाए । जतहिँ सबारि ततहिँ लै जाए ॥  
 लागल भुभाए फेरि भेल भङ्ग । न रहल सङ्ग न रङ्ग अनङ्ग ॥  
 चढ़ि कङ्ग आबथि हारथि फेरि । एँ परि जुध भेल पन्द्रह बेरि ॥  
 भन मनबोध मगहपति फिरल । घन २ जे ऐलाह से मरल ॥ ५५ ॥

इति मनबोधकविक्रते हरिवंशे भाषायां दशमोऽध्यायः ॥ १० ॥



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*Some Hindú Folksongs from the Panjáb.*—By LIEUT. R. C. TEMPLE,  
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I have a small collection of 64 songs and catches popularly sung in the Panjáb, especially in the Hill District of Kángrá and in the neighbouring small Hill State of Chambá. They are, as far as I can gather, genuine Panjábí Folklore and have not been previously reduced to writing. As they contain many strange idioms and apparently hitherto unrecorded phrases and words they appear to be worthy of a place in the pages of this Journal.

The language in some of them is Hindí, but many of them are in the current village Panjábí of the day. Those from Kángrá and Chambá, though containing dialectic words and forms, do not differ in the main in language from those from the plains of the Panjáb.

In the "Calcutta Review" for the present year I have treated these songs from a sociological point of view, giving metrical renderings of them all and endeavouring to show how they explain the manners, customs and thoughts of those who composed and sing them. I will therefore here confine myself to viewing them as specimens of language.

I give them here in the Roman character, being that in which they were recorded. I have been moved, moreover, to this course because of the unsatisfactory nature of "munshis'" ideas regarding the "improvement" of the vulgarisms of folklore, which render it unsafe to entrust any of them, even natives of the neighbourhood, with the task of recording songs in Nágari, Gurmukhí, or Persian characters.\*

\* In this paper adjunct consonants are distinguished from conjunct consonants by being divided by an apostrophe, thus mil'ná = मिल्ना, but unhán = उन्हां. [See Hoernle's Gaudian Grammar, §§ 3-6. ED.]

These catches and songs refer to the following subjects, (1) religion, (2) religious customs, (3) love, (4) marriage customs, (5) home customs, (6) nursery rhymes, (7) localities, (8) riddles and *facetiae*, (9) politics. I have divided them for convenience into the above heads, merely signifying at the foot of each song where I got it from.

Circumstances have obliged me to rest content with this small collection for the present, but I hope some day to be able to send the Society the fruits of extended researches in this direction.

To each song is attached a rendering and as full notes grammatical and linguistic as I am able to give; but before giving the songs themselves, I will add a few words on the more prominent points in grammar that occur. A short vocabulary also of the more important words to be found in the songs will be added. With regard to the grammatical peculiarities, however, I will not do much more than merely collect them and point them out. The numbers which will be found attached to the quotations refer to the numbers of the songs whence they are gathered, and will enable the reader to read the context at once.

A few quotations in their appropriate places will also be found marked R. R., which I have added from a MS. lately placed at my disposal, through the kindness of Mr. Delmerick of the Panjáb Commission. This MS. relates, in a series of disconnected tales, the legendary sayings and doings of Rájá Rasálu (R. R.), son of Rájá Sáliváhan of Siálkoṭ and brother of Púran Bhagat, a personage of wide renown in Panjábí legends. The tales purport to have been taken down direct from the lips of Panjáb peasants, unfortunately by an ignorant munshí. They consist of prose stories interspersed with bits of village Panjábí verse. These last luckily the munshí could not mar and they are of great linguistic value, but the prose he has so injured with attempts at Urdú, very much Persianised, with which language he was apparently not very familiar, that it is useless for any scientific purpose. My notes were taken from the verses as my reading of the MS. proceeded.

Also a small tract on Panjábí grammar by a member of the Lúdiáná Mission, 1851, will be quoted occasionally as the Panj. Gram.

#### *Grammatical Notes.*

(a) The following pronominal forms occur:

Asán, we, I. 18, 60, etc., etc., this is ordinary Panjábí.

Appú, thou, you. 20: for áp.

Morá, my. 36: also found in Hindí.

Tún, thou, *passim*: this is ordinary Panjábí.

Tain, thou, *passim*. According to the Panj. Gram. tain is the inflected form of the case of the agent and = tú ne; thus,

main, I. Ag. main, by me : asín, by us.

tún, thou Ag. tain, by thee : tusín, by you.

uh, oh, he. Ag. un, on, by him : unhín, onhín, by them.

ih, eh, this. Ag. in, en, ain, by this : inín, inhín, enhín, ainhín, by these.

jo, who. Ag. jin, by whom, (see also song No. 11). jinín, jinhín, by whom.

so, *correl.* Ag. tin : tinín, tinhín.

kaun, who? Ag. kin, by whom? kinhín, by whom? *Cf.* also

Kellogg's paradigms : *Hindí Gram.* pp. 126—135.

sáḍá, our, my, 48 : common Panjábí.

uh; he. 11. ordinary Panjábí.

unhán, those, them. 45. Panjábí.

eh, this. 9, 56. Panjábí.

tinhán, *correl* 45, these, those, the. Panjábí.

seh (= uh) that, he. 19, 45. There is also a Panjábí dialectic form so.

kuní (= kaun), who? 56.

Of the above, tain, unhán, tinhán, morá should probably be looked on as inflections. The following are instances of inflected forms :\*

maite, from me, 56 : the Panj. Gram. gives mete and maithon as the regular inflections.

mainún, to me, 50. ordinary Panjábí.

min'jo, (main + jo). See below (c), to me. 56.

os, that, 29 : according to the Panj. Gram. us and oh are the ordinary inflected forms.

jit, which, 25, 60. Similarly it, ut, kit? in the Kángrá Hills.

jih'te, from which, 50 : ordinary Panjábí : *Cf.* Kellogg. *Hind. Gram.* p 132.

kit, which? 25. See above jit.

kus, which? 56 : for kis?

kusí, any one, 56 : for kisí.

Examples of pronominal adverbs are—

jahlú—tahlú, 15 : when—then.

kihán? how? 21, 56, etc., ordinary Panjábí.

kudhí, whence? 23.

kuthú, whither? 27.

kithe, where? 51 : Panjábí.

tithú, there, 59.

kityo, wherever, 25 : = kití, Panjábí.

\* [Divide *mai-te*, *me-te*, *mai-thon*, *mai-nún*, *jih-te*; these are not inflected forms but contain the ordinary postpositions *te*, *thon*, *nún*; see Hoernle's *Gaudian Grammar*, § 374. ED.]

kajo, why? 34: = (?) Hindí káheko? Thus, Hindí kyá in infl. becomes káhe: kyá Hindí = Panj. kí or kiá, which in infl. becomes káh or kás. Then kajo = káh + jo (see below (c) = Panj. káh'nún, = Hind. káheko.

The change of *i* to *u* in the words kus? kusí? kuní? kudhí? kuthú? is noticeable.

(b) The forms which occur in the songs of the inflectional postpositions of the genitive for the dá, de, dí, dián and dián of Panjábí are:

masc. dá, de, *passim*: den, 21, 45, 59: díye, 22: diyán, 23.

fem. dí, *passim*: diyá, 18: dyán 38: diyán, 40.

These do not differ essentially from the usual custom, which is this: Masc. sing. dá: obliq. de: voc. de, diá: plu. de, dián: voc. dio. Fem. sing. dí: voc. dí, díé: plu. dián: voc. dío.

(c) A remarkable inflectional postposition of the dative and objective cases is *jo*, perhaps connected with dá, de of Panj. through the forms diá, die. It has been already seen in min'jo, to me, occurring thus in song 56.\*

Hun min'jo kihán mil'ne? How can they meet me now? Also in kajo, why? occurring in song 34, thus

tain kajo láí thí is kane prít? why did you bring your love to this one? I collect every other instance that occurs. Thus—

(1) tote jo main dudh-bhat din'nín, mainán jo ghyo chúriyán: I give milk-and-rice to the parrot, (and) ghí and crumbs to the mainá. 5.

(2) Sadásibe jo munái lách: bring blandishments to the Eternal Siva 15.

(3) Asán Gugge diyá játrá jo jáná, we must make a pilgrimage to Guggá. 18.

(4) Ammán jo puchhaní: asking my mother. 23.

(5) Sassú jo puchhaní: asking my mother-in-law. 23.

(6) Janghán jo jikk: shampoo my thighs. 23.

(7) Asán jo kusí diyán nahín gar'ján? There is no necessity (غرض) of any one to me (I love nobody) 31.

(8) Kuttyán jo páng hí chúrí: I will throw cakes to the dogs. 45.

(9) Hatán jo dauryá: ran to the shops. 46.

(10) Aggí jo dauryá: ran to the fire. 46.

(11) Unhán jo pái-gái ap'ní: to them had befallen their own (troubles). 47.

(d) The postpositions of inflection are used, but are as frequently dropped: see Kellogg, sec. 152, pp. 78, 79. I am assured that in the Kángará Hills this is as common in every day speech as in the poetry. The agent with *ne* is by many ordinarily omitted, as ghoren khádhá, the horse eat:

\* [Compare the Sindhí genitive postposition *jo* masc., *jí* fem. On their derivation see Hoernle's Gaudian Grammar, § 377, p. 239. Ed.]

ghorián khádhá, the mare eat. The Panj. Gram. says that the agent with *ne* and the postpos. of inflection are frequently omitted in ordinary Panjábí.

(e) The following cases of nominal singular inflection are worthy of record:

*Masc. in e.*

bápúe puchhaní, asking father: 23.

ghare bich, in the house: 22, 38, 59.

báge díyán, of the garden: 23.

nimbúe dá chár, pickle of limes: 40; (but *cf.* nimbuá, 46).

ghíúe dá, of *ghí* (ghíú), 47.

rukkhe par, on a tree (rukkh), 63.

*masc. in íye and ye.*

pansáriyé den háṭ, the shop of the druggist: 21.

dárúye díyán kaṭoriyán, cups of wine: 41.

but compare here bháiyá, brother, 48 and chírebáliá, gaily-turbaned, 60.

*fem. in íyá.*

dáliyá, in the hedge, 5.

ṭháliyá, on the plate, 23.

pag'riyá, 20. objective: turban.

baryá, of a year, 32.

goriyá den háth, the hand of the beauty, 21.

pakhiyá, on the fan, 31.

chhamáyá, of six months, 32.

lárhíá satyá, threw it into the field, 47.

*Voc. masc in iyá, and fem. in e.*

The masc. occurs in 35 and the fem. in 23, 25, 32, 45, 48, 49, 58.

They are all ordinary Panjábí forms and require no further remark here.

(f) The ordinary Panjábí plural inflection of masc. nouns ending in a consonant in the oblique cases is *án* or *ían*; for those ending in a vowel it is *án* and for those ending in *u* it is *wán*. *Cf.* the Márwáří, Mewáří and Kumáoní custom: Kellogg. p. 80.

This custom is borne out by the plu. forms occurring in the songs, even in those cases where the agent with *ne* and the appropriate postpositions are omitted as above noted. See 22, 23, 39, 43, 44, 45, 46, 60.

As in standard Hindí, Panjábí nouns ending in nasalized vowels preserve the *anuswára* throughout the declension: otherwise masc. nom. and objective plural usually end in *e*. This is an exception.

kháyán, be bírá, baṛe baṛe gráhen, eat, O brother, large, large mouthfuls, 44.

It is probably, however, to be referred to the nasalized declension noticed below.

(g) The ordinary Panjábí plural inflection of fem. nouns ending in *á* in the oblique cases is *ían*: for those ending in *u* it is *wán*, and for all others it is *án*. In the songs the fem. plu. forms are usually regular, even when the inflectional postpos. are dropped. See 5, 20, 23, 41. Here is an exception,

*rátín* *bariyán*, (the) nights (are) long 5.

But like *gráhen* above, this should probably be referred to the nasalized declension.

(h) The usual rule of declension appears to be in Hindí and the allied tongues that *anuswára* is preserved in the singular inflected forms only when it is present in the nominative. In the Kángrá Hills, however, there appears to be a regular form of nasalized declension. We have seen signs already of it in *ghořen* *khádhá* = *ghoře ne kháyá*, masc. and in *ghořían* *khádhá* = *ghoří ne kháyá*, fem.; also in *den* = Panj. *de*, of: and in *rátín*, nights, fem. and *gráhen*, mouthfuls, masc.

All the instances of masc. nasalized inflection are in *en*, perhaps a form connected with the infl. in *e*, above noted;\* and it is to be noted that in nearly every case of it the agent with *ne* or the inflectional postpos. has been omitted.

*bahí-já* *pinj'ren*, sit in the cage, 15.

*jáyán* *tún* *pánien*, go thou for water, 23.

*tere munhen* *dikhí-karí*, seeing thy face, 26.

*chachařúen* *dittá* *ták*, the tick gave a bite, 38.

*bágen* *gájar* *múlí*, carrots and radishes of the garden, 39.

*Rámen* *darí*, Rámá's wife, 39.

*peřen* *řumb* *hoí*, there has been a pain in (her) stomach, 40.

*bharo řhanđ'ren* *pánien*! fill with cold water! 44.

*múlen* *liyá*, ordinary Hill expression for *mol* *liá*, = Panj. *mul* *liá*, (I) bought, 46.

*kořen* *chaři*, climbing on to the roof (*kořhá* = *bálá* *khána*), 46.

*soh'ren* *pak'ří* *dáng* *jethen* *mung'ří*, father-in-law seized a stick, brother-in-law a mallet, 47.

*chalyá* *munđhen* *sab'j* *kumán*, walked with a green bow on (his) shoulder, 48.

*Gaddien* *andá* *aır*, the flock of the shepherd came, or (?) the shepherd brought his flock, 56.

*Anjaníyán* *den* *melen*, at Anjaná's fair, 59.

*khinnuen* *dí*, of the ball, 60.

*Bhaunen* *diyán*, of Bhaun (Kángrá), 60.

*hathen* *sothí*, a stick in (your) hand, 60.

\* [The so-called nasalized inflection in *en*, as well as the inflection in *e*, are simply relics of ancient case-terminations: so also the ablative inflection *on* (p. 157); see Hoernle's Gaudian Grammar, pp. 230, 242, also p. 208, *et passim.* ED.]

The ordinary masc. voc. in Panjábí ends in *ía* or *á*, but in the songs in the case of an imported Arabic corruption *anuswára* is added.

*muhímiyán* be! O my brave one, 23.

The fem. nasalized infl. end in *án*, *ín* and *ían*, perhaps connected with the *iyá* above noted. Thus,

*of án.*

*mainán* jo, to the *mainá*, 5.

*ammán* jo, to (my) mother, 23.

*ammán den pás*, near (my) mother, 45.

*of ín.*

*gálín* kaddhe, should they cast out abuse, 22.

*sar'kín sar'kín jáná*, going along the road, 60.

*of íán, iyán, iyán, etc.*

*laryán* mári mirk, the wife made a sign, 38.

*lariyán* khádá, the wife eat, 40 (*khádhá*, *káh'dá* and *khádá* are common Panj. forms of the perf. indef. of *kháuná*, to eat).

*billián* chhikkyá, the cat sneezed, 47.

*Anjaníyán den melen*, at Anjaná's fair, 59.

The following are instances of similar nasalization of fem. voc. inflections. The usual rule is in Panjábí that the voc. infl. has no *anuswára* unless it occurs in the nominative also. The fem. voc. sing. usually ends in *e*: the plu. in *o*.

*soh'nien ní*, O beauty, 15, 18.

*bo bhainen*, O sister, 45.

*tún najo yánien*, thou young beauty, 23.

*bhainon*, O sisters, 46.

(i) The Panjábí ablative inflection *on* is well known and is well exhibited in song No 46.

*dhuron Láhoron nimbu áyá*, the limes came from Lahore from afar.

It is commonly added to postpositional forms in an abl. sense; *e. g.*, *andaron*, from within; *uppuron*, from above; *sáh'm'nion* (साहसनिशैँ), from in front of, &c. In song No. 58 it occurs in a very notable word as an intensive termination, *nahínon*, altogether not.

*Gaddí terá ajj marhe bich nahínon*, to-day thy husband (shepherd) is altogether not in the house, 58.

(j) A connected nasalization of postpositional forms (Kellogg's prepositions, pp. 272-274) is exhibited in *kanen*, with, 22: *agen*, in front, 45: *pichhen*, behind, 60.

And of enclitics and conjunctions in *mhín* (म्हीँ = bhí), also, 20: *ákhen*, indeed, 59.

(k) The ordinary adjectival inflections in Panjábí, where they occur,

are masc. sing. *e*; fem., *í*: masc. plu., *ían*; fem., *ían*. But in these songs the fem. infl. in *iyá* above noted in the nouns is found in the adj. as well. Thus,

*bariyá parátí*, a large plate, 44.

*meryá nimbuá*, my little lime, 46.

Nasalized forms of this inflection are

fem. sing. *bhukiyán*, hungry and *nangiyán*, naked, 22.

*ap'niyán sassú*, thy own mother-in-law, 45.

In song No. 25 two remarkable nasalized adjectival forms occur, *gher'wán* and *pher'wán*, which appear from the context to be indeclinable; as also perhaps *garíb'nán*, meek, 48, should be considered. *Ṭhaṇḍ'ren pániēn*, with cold water, 44, is a clear case of masc. nasalized inflection.

The ordinary infl. in Panjábí for numeral adjectives is *n* and *án*, as usually in Hindí. Thus,

*bárán barhiyán*, twelve years, 23.

(1) Mr. Kellogg, sec. 473, pp. 253-254, derives the modern Hindí diminutives in *ak*, *ká*, *iká*, *kí*; *iyá*, *í*; *vá*, *wá*; from the Sanskrit affix *aka*.\* In the songs *gaḍ'wá*, a little pot, 44, and *nimbuá*, a little lime, 46, occur, but also several undoubted diminutives occur ending in *ú*, which are (?) probably connected with the above.

*chhok'rú* (a little son) a widow's son, an orphan: used also in depreciation, 15.

*gadokh'rú*, a little goat, a kid, 15.

*cholú*, a little cloak, 19.

*ṭopú*, a little cap, 19.

*khinnú*, a little ball, 51.

To this class also should probably be referred

*chacharú*, a tick or flea, 38.

*maung'nú*, a bug, 38.

*bhaṇḍorú*, a bee, 59.

Perhaps in the same connection should be classed the nouns denoting familiarity or terms of affection, such as the names *Rámú*, *Par'sú*, *Chhajjú*, &c., &c., and the Panjábí words *piú*, father; *máún*, mother; *bharáú*, brother, &c. In these songs occur—

*man-rakhú*, keeper of the heart, lover, 25.

*chit-rakhú*, keeper of the heart, lover, 27.

*appú*, thou, 23.

*sassú*, mother-in-law, 23.

*bápú*, father, 23.

\* Many of Mr. Kellogg's statements are due to Dr. Hoernle's discoveries. I quote Mr. Kellogg because I have not Dr. Hoernle's works by me to refer to. [See his *Gaudian Grammar*, §§ 195-206, pp. 97-104. Ed.]



In the Panjáb there is a tendency to change nouns ending í to íú or io. Thus,

ghí to ghíú, gheú and ghyo, 5.

jí, life, to jíú, 25.

In R. R. occurs ghíú for ghí: gurú jíú for gurú jí: dhíú, daughter, for dhí. Piú, father, in ordinary Panjábí is sometimes also pe or pí, as mápe, mápí and mápián, parents.

In song No. 25 there is also a similar remarkable change in a pronominal adverb.

kityo for kití, wherever, 25.

(*m*) The dialectic verb must always be difficult of treatment. The following are attempts at solving some of the forms that occur in these songs.

Mr. Platt, *Hindústání Grammar*, p. 329, remarks that Panjábí regularly uses the gerund or verbal noun, (practically the infinitive in the modern Aryan languages of India), as a gerundive or verbal adjective, and that Sindhí has a distinct gerundive. Mr. Kellogg, pp. 308-310, sec. 595 (1) (2), shows the infin. being used both as a gerund and as a gerundive. In both works the infin. is the only form of gerund or gerundive.\* The Panj. Gram. gives two distinct forms of gerund, (or gerundive according to syntactical use): one following the form of the infin. and the other usually that of the perf. participle. *E. g.*, root, *ghall*, send; infin. or gerund, *ghall'ná*, to send; gerund, *ghalliá*, sending, to send. The two forms of gerund probably really exist, and for the present purpose I will call them the gerund in *ná* and the gerund in *íá*.

As instances of the use of the gerund in *ná* the Panj. Gram. gives—  
kachíchián lainián hon'gián, *lit.*, gnashings of teeth will be (to be) taken.

khabar kar'ní, to make news (announce).

dúr ho jání, to be removed (*lit.*, to become far).

All of which show its use as a gerundive and curiously enough the Panj. Gram. gives no instances of its use as a pure gerund, though this is as common as in Hindí.

Of the use of the gerund in *íá* it quotes

merá bharáú merí jamín utte hawelí páí cháh'ndá hai, my brother wishes a house to be built (pái, gerund in *íá*, fem. form from páuní, Panj., to place, build) on my ground.

\* [See Hoernle's *Gaudian Grammar*, §§ 308-314, 315-321, pp. 145-154, where the identity of the so-called infinitive, gerund, gerundive and verbal noun in the Northern Indian languages is fully shown. Ed.]

asán pothián paṛhiá kar'de hán, we are in the habit of reading books.

In the former it is apparently used as a gerundive, in the latter as a gerund. An example of the gerund in *iá* in the songs is

main púrí chhakí líá, I took the cake to taste, (eat) 47.

Here chhakí agrees with púrí as a gerundive.

The above analyses may be thought wrong and the verbs merely looked on as compounds, like páyá cháh'tá hai, paṛhá kar'te hain and chhak lí, as they would appear in Hindí. But see Kellogg's doubts on the participial nature of the first terms of such compounds at p. 192, note, where he inclines to the belief that there is a gerund in *á* as well as in *ná* in Hindí.\* His observation (c) on the next page 193, that cháh'ná and kar'ná with jáná take jáyá in place of gayá and with mar'ná take mará in place of múá, exactly bears out the analysis of the Panj. Gram. which makes jáiá the gerund and giá the perf. part. of jáuná and mariá the gerund and múiá the perf. part. of mar'ná. However, below will be exhibited many instances of a conjunctive participle in *í* in these songs and *perhaps* the above forms pái cháh'ndá hai and chhakí líá should be looked upon as instances of it.

Lastly I would quote the following every day idioms, which exist also in Hindí and Urdú, from the Panj. Gram. in support of the argument of the existence of the gerunds in *ná* and *iá*.

mete khará honá nahín jándá, I cannot stop; *lit.* to stand still does not go (is not) by me.

mete kháiá nahín jándá, I cannot eat, *lit.* eating does not go (is not) by me.

(n) The usual terminations of the perf. and imperf. participles in Panjábí are imperf. *dá* or *ndá* and perf. *iá*, but the imperf. has also a form *ná*,† which, according to the Panj. Gram. differs so far from the infin. in that it is always *ná*, whereas the infin. is *ná* and alternatively *ná*. *E. g.*, imperf. ghall'dá or ghall'ná, sending : perf. ghalliá, sent : whence present imperf. tense, main ghall'dá hán or main ghall'ná hán, I am sending and present perf. tense, main (or main ne) ghalliá hán, I have sent. A good instance of the imperf. part in *ná* is in song No. 60, where the same word occurs three times.

\* [These doubts are unfounded, the participial nature of the first term of such compounds, being clearly shown by the Prákrit; see Hoernle's Gaud. Grammar, § 539, p. 389. Ed.]

† [These forms in *ná* (or *aná*) are probably nouns of agency. They occur in the Apabhramśa Prákrit (H. C. IV, 443). See also Hoernle's Gaud. Grammar, § 321, p. 153. Ed.]

pání hán main kúrā, I am throwing rubbish.  
 páni hán bhamíriyán, I am throwing whirligigs.  
 páni hán bhuáriyán, I am throwing brooms.

In each of these cases páni is for páundí (= Hind. form pátí).

The usual participial inflection is, nom. sing. *á*, obl. *e*, fem. *í*; nom. plu *e*, obl. *ían*, fem. *ían*. And hence the following otherwise apparently inexplicable forms :

motiyán chog chugániyán, (I) feed with bird's food of pearls, 5.  
 (gallán) je kar'nián, (as many words) as I make, (say), 18.  
 koṭhí tán pániyán, I (fem) indeed build a house, 25. Unless, however, we look on this last as honorifically plural, it should be according to strict grammar koṭhí tán páni.

(o) A set of very curious forms occurring again and again in song 19 should probably be referred to the gerundive or participial construction in *ía*. They are formed from bigs'ṇá (Hindí bikas'ná) to be pleased. Thus, *masc. in íá*.

big'siá seh náí-bháí, pleased (is) the good barber.  
 big'siá seh Jas'rat Ráe, pleased (is) Jasrat Rai.  
 big'siá seh P'rohit, pleased (is) the Parohit.

*fem. in í*.

big'sí Kausalyá, pleased (is) Kausalyá.  
 big'sí seh dáí-mái, pleased (is) the old nurse.  
 big'sí seh náan, pleased (is) the barber's wife.  
 big'sí seh búá-rání, pleased (is) the royal aunt.\*

(p) Kellogg, p. 188, sec. 347 (a), notices the tendency to add *y* to the root in causals in such compounds (?) as phenká dená. In Panjábí in the conjunctive participle of such verbs, whose infin. form is áuṇá (not áná as in Hindí), this *y* or *i* is regularly alternatively prefixed to ke, the usual termination. *E. g.*, áuṇá, to come; áke or áike, having come: banáuṇá, to make; banáke or banáike, having made. In R. R. in one line the ke is dropped and we have pái or páe, having obtained. Six instances of this form occur in song 19 *viz.*, naháeke, lagáeke, buláeke, láeke, luṭáeke, páeke: and one instance in song No. 11, banáeke. This ike or eke may, however, be a double termination, like the kar'ke or kar'kar of modern times, formed of the old conj. part. terminations *i* and *ke*, of which more anon.†

\* In the Hill Districts also thía=thá: thí=thí. Also o=hai and ain=hain.

† [The latter explanation is the correct one; the termination *i* or *é* being the older form of the ending of the conjunctive participle; see Hoernle's *Gaudian Grammar*, §§ 490, 491, pp. 328, 329. ED.]

(*q*) The above forms take us imperceptibly to the conjunctive participle in *í*, which occurs so often in the songs from Kángará as to show that it is dialectic, and indeed, it is as common in every day use as in the songs. It is probably nothing more than the old termination *i* of the conj. part. in the *Rámáyana* lengthened dialectically just as that used to be *metri gratiá*.\* See Kellogg, p. 217, sec. 415. The Panj. Gram. notices it, but wrongly ascribes it to the idiomatic use of the perf. part. in the feminine form. Thus,

ikk manukkh bojh *laí* ṭuriá jándá sá, a man was going along with a load.

chár kulí manjá chukkí khare se, four coolies stood holding up a bedstead.

The following are all the instances that occur in the songs :

- (1) bahí-já pinj'ren, sit in the cage. 5. Hindí, baiṭh jáo.
- (2) Mabádeb russí baiṭhá, Mahádeva being angry sits (is angry). 15.
- (3) bahí kare gallán, sitting let us make words, (talk). 18.
- (4) motiyán run-jhun laí, having made (brought) a rattle of pearls (rattling pearls). 20.
- (5) chalí rah'nge, we will remain going. 21. Hindí, chal rahenge.
- (6) prán tají jánán, losing my life I must go. 22.
- (7) andar bahí-karí khánán, continuing to sit inside I must eat. 22. Hindí, baiṭh-kar'ke kháná.
- (8) tán suní-karí rah'nán, then continuing to hear I must remain. 22.
- (9) Amb charhí-karí koël bole, the cuckoo sings continuing to sit in the mango-tree, 23.
- (10) n'hoí, bo, dhoí, sej bichháí, áí-já, O, having bathed and washed and spread the bed, come, 23.
- (11) jahlu sói main jánghá, when I shall go to sleep, 23. Hindí, jab main so jáúngá.
- (12) tere múnhen dikhí-karí, continuing to see thy face, 26.
- (13) tún hasí paí (painá, Panj. = paṛ'ná, Hindí), you fell a-laughing, 26.
- (14) pakhí loch dí laí de, having brought the fan of my desire, give it, 31. Laí de = Hindi, lá do.
- (15) áí milí-já, come and meet (me), 32. Hindí, ákar mil-jáo.
- (16) nimbú áí bikyá bajár, the lime having come was sold in the bazaar, 46.
- (17) koṭhen charhí-karí hakkán máryán, climbing on to the roof he called out, 46.

\* [The form *í* is simply a contraction of the Prákrit termination *ia*, while the form *i* is a curtailment of the same termination; see Hoernle's *Gauḍ. Grammar*, § 491. ED.]

- (18) sás ái-rahí, the mother-in-law had come, 47.  
 (19) neí kune satyá, taking it (neñá for lená) I threw it into a corner, 47.  
 (20) ái-baiṭhá ṭhaṇḍe bág, having come he sat in a cool garden, 48.  
 (21) muṛí dekh! having turned look, 60. (Turn round and look!)  
 (r) The following forms of the honorific imperative are worthy of notice.

Káhaná, bariyán lakhán hoyán putrán sahetá!

*Be*, O Káhan, lakhs of years with thy posterity! 20.

Jugán tain jiyán, Káhaná! *Live*, thou O Káhan, for ages! 20.

*Kháyán* be! O do thou *eat*! 23, 44.

Tahlú jáyán tún! then do thou *go*! 23.

Gharíyán, lohára, díúra! make, O blacksmith, a brass-lamp! 44.

- (s) The contingent future in Panjábí is thus conjugated.

root : ghall, send.

|            | Singular. | Plural.                 |
|------------|-----------|-------------------------|
| 1st person | ghallán   | ghallye                 |
| 2nd person | ghallen   | ghallo <i>or</i> ghalle |
| 3rd person | ghalle    | ghallan.                |

Instances of it occur in songs 25 and 27.

- (t) The plural form of the indef. perfect in Panjábí is well exhibited in the following :

Rúpe dáriyán gallán kítíyán, Rúpá's wife made words (spoke) 41.

dárúye diyán kaṭoriyán pítyán, (she) drank cups of wine, 41.

hakkán máriyán, (he) called out, 46.

ghar ghar d'rekán phuliyán, (where) the drek trees flower at every house. This is an instance of the use of the indef. perf. for the indef. imperf., which is common.

- (u) Future forms are numerous and very irregular in dialectic Panjábí. The following are noteworthy specimens from the songs.

(i) jáh'ng (it) will go, 15 : dih'ng, (he) will give, 15. I have also met with hog and howag, (he) will be.

(ii) rah'nge, (we) will remain, 21.

(iii) jánghá, (I) will go, 23 : páng hí (I. fem.) will throw, 45.

(iv) bik'ge, (we) will be sold, 21.

There is in the Northern Panjáb a very common future form *sán*; infl., *sí*, *san*.\* *E. g.*, hojásan, they will become : hosán, I will be : hosí, he

\* [It also occurs in the old Panjábí and in the Marwáří; see Hoernle's *Gauḍian Grammar*, § 509, p. 356. Ed.]

will be. In the songs occur, *bál'sán*, I will burn, 44; *ghol'sán*, I will knead or mix, 44; *áwasí*, she will come, 44. In R. R. occur the following forms, *ṭur'sán*, I will go; *desán* (twice), I will give; *lesán* (twice), I will take; *kar'sán*, I will make; *banásán*, I will make; *ban'sán*, I will be made; *khásán*, I will eat. Also *laisí*, he will take; *már'sí*, he will beat; *khar'sí*, he will take; *war'sí*, he will enter; *áwasí*, he will come; *ásí*, he will come.

(v) The tendency to nasalise final vowels in nominal declension has been noticed. Instances are not wanting of it in verbal terminations. *E. g.*,

*je koí sunen*, if any one hear, 20. See (s).

*main ghar thamyan*, I watched the house, 47.

*áwasín*, she will come, 44.

*kar'sín*, she will do, 44.

*khinnuen dí ram-jham lán chirebaliá*, the gaily-turbaned man brought the bouncing ball, 60.

*main dudh-bhat din'nín*, I (fem) give rice-and-milk, 5. *din'nín* is for *din'ní* = *dindí*, a common form of the imperf. part of *deṇá*, = *detí* in Hindí: *din'ní* is the alternative form; see (n) above.

A set of curious infinitive forms nasalized occur in song 22; *jánán*, *rah'nán*, *lánán*, *kaṭ'nán*, all in the sense of I must go, must stay, must bring, must bear with.\* A stronger instance is to be found in song 47: *mathá tek'nán*, I had to make my bow.

(w) The tendency of Panjábí is to nasalize vowels before consonants; *e. g.*, *áundá* = *átá*; *jándá* = *játá*. In these songs several instances occur of the opposite custom of dropping *anuswára*, where it exists in Hindí and usually in Panjábí as well.†

*hasí* for *hans'kar*, laughing, 26.

*has'ná* for *hans'ná*, 56.

*pakhí* for *pankhí*, a fan, 31, 48.

*khich'dá* for *khainch'tá*, drawing, 43.

*úchián* for *úrchá*, tall, 44.

\* [These nasalized forms in *nân* correspond to the forms in *naun* in the Braj and *non* in Maṛwáí. See Hoernle's Gaudian Grammar, § 320, p. 153. Ed.]

† [These two cases are not parallel. The *n* of the pres. part. is a consonant, and it is organic, *i. e.*, it forms an original element of the Sanskrit and Prákrit participial suffix *anta*; it is preserved in Panj., but dropped in Hindí; see *ibid.* §§ 300, 301, 143, 146. But the *n* in *hans'ná*, etc. is not a consonant, but a mere nasalization of a vowel, and it is inorganic, *i. e.*, forming no element of the original Sanskrit or Prákrit word. These nasalizations are common to all Gaudians, and are especially frequent before *s* and *h*; see *ibid.* § 67. Ed.]

dughiyán for dúnghián, deep, 45.

chhikyá for chhínká, sneezed, 47.

ákhán for ánkhán, 50.

gawáyá, 3, and ganwáyá (= dálá), 5.

The absence of *anuswára* in the above words is very puzzling to the ear.

In R. R. nagí occurs for nangí, naked: and sás and s'wás for sáns, breath.

(x) The insertion of r and ṛ after t and ṭ is not uncommon in the Panjáb.\* In the songs occur

ṭhaṇḍ'ṛí for ṭhaṇḍí, 42, 45.

ṭhaṇḍ'reṇ for ṭhaṇḍe, 44.

át'ṛá for átá, flour, 44.

In R. R. beṭ'ṛá for beṭá, son, occurs several times; and weh't'ṛí, wedded wife, for byáh'tá, dialectic beotar. Instances of r after other consonants are

mukh'ṛá for mukhá, face, 42.

práhunán and páhunán, guest, 44.

In R. R. occurs ráj'ṛá for rájá, king.

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## VOCABULARY.

### A.

*Abo!* hill dial. oh! oh you!

*Agetá*, Panj. before the time, prematurely.

*A'kh*, (= *ánkh*) the eye.

*A'khen*, hill dial. indeed, verily; (?) connected with Panj. v. *ákh'ná*, to say, tell.

*A'n*, a form of general inflection in the hill dial.

*A'nand páná*, to be paid fees or dues.

*Appú* for *áp*, you.

'*Arab ká pání*, sweet or pure water; (?) corrup. from *adrak ká pání*.

*Ati*, (Skr.), very, very much.

*A't'ṛá* for *átá*, flour.

*A'wasín*, hill dial. fem. fut. form, I will come.

\* [This r or ṛ is the very common pleonastic suffix *ra* or *ṛá*, in Prákrit *ḍa*; see *ibid.*, §§ 209, 216, 217. The example *práhunán* does not belong to this class; it is a semitatsama for Sanskrit *práhuṇa*, while *páhunán* is a tadbhava form. ED.]

## B.

*Bách'ná*, Panj. to read.

*Báh'ná*, to put on the fire, to put to bake, to cook.

*Bah'ná* and *báh'ná* for *baith'ná*, Panj to sit.

*Bál'sán*, hill dial. masc. fut. form, I will burn.

*Bárhí* for *bár* or *báří*, a fence, hedge.

*Barhí*, hill dial. a year.

*Báří*, hill dial. over again, *da capo*, as applied to singing.

*Báří*, hill dial. an enclitic. indeed, verily, surely, moreover, also, altogether.

*Barí*, hill dial. a year.

*Bat* for *bát*, hill dial. a path, road.

*Battá* for *bát*, hill dial. a path, road.

*Bedan*, hill dial. love.

*Bekalí*, fem. ill at ease.

*Bes*, hill dial. best, the best.

*Bhain* for *bahin*, sister.

*Bhamírí*, a toy consisting of a small stick with paper fixed round the top so as to twirl quickly in the wind, a twirly-whirly; hill dial.

*Bhandoru*, hill dial. a bee.

*Bhaṭ'naulí*, hill dial. a squirrel (?).

*Bhatoí*, hill dial. mad.

*Bhuáří* for *buháří*, a broom.

*Bhur'kh'ná*, to scratch, make a noise, pull at (of a mouse or rat).

*Bíbí* (?) for English *baby*; a baby, male or female, in English nurseries.

*Bich* (for Panj. *vich*), hill dial. in, inside.

*Big'sí*, hill dial. fem. verbal inflect. form, she is pleased. Cf. Hind. *bikas'ná*.

*Big'siá*, hill dial. masc. form of above *big'sí*.

*Bo!* hill dial. oh! oh you!

*Bo múíye!* hill dial. oh! come here! I say! oh you! my dear! Also sorrowfully, alas! ah!

*Brahmanetí*. hill dial. female Brahman.

*Búndá*, a tassel, silken drop.

## C.

*Chacharu*, hill dial. tick, flea.

*Chak'chál*, hill dial. clever, sharp, tricky.

*Chamareṭí*, hill dial. female Chammár.

*Chár* for *achár*, pickle.



*Chatorá*, a libertine.

*Chhamk'ná* for *chhaunk'ná*, to fry spices in butter.

*Chhikk'ná*, Panj. (= *chhínk'ná*), to sneeze.

*Chhok'rá*, hill dial. a widow's son, orphan. Also a term of abuse.

Cf. Hind. *mur'há*.

*Chhuṭá* for *chhoṭá*, hill dial. small.

*Chhuṭiyán lar'ján*, hill dial. (*lit.* small fringes): the small leaves of a young plant.

*Chírebáliá*, hill dial. for *chírewálá*, a man with a gay turban.

*Chír'ná* for *chhíl'ná*, to peel.

*Chit-rakhu*, (*lit.* keeper of the heart), lover.

*Cholu*, dim. form. a little cloak.

#### D.

*Dárá*. hill dial. wife. See *lári*.

*Dár'ná* (= *dál'ná*). intensive verb. as in *ghis-dáro* for *ghis-dálo*, rub away.

*Dárá*, hill dial. for *dárim*, a pomegranate.

*Den*, hill dial. of: (for Panj. *de*).

*Dharyáyá*, hill dial. thirsty.

*Dhuron*, Panj. from afar.

*Dih'ng*, fut. form, hill dial. will give.

*D'rek* (= *bakáyan*) the *Melia composita*, (?) the Persian lilac.

*Dúbh* for *dúb*, *dúb* grass.

*Dút Frangí* (*lit.* the English Messenger) the Angel of Death.

#### E.

*En*, general form of masc. inflect., hill dial.

*Etí*, hill dial. fem. term. to proper names of tribes and castes.

#### G.

*Gaddí*, the shepherd caste in Kángrá.

*Gadeṭí*, a female Gaddí.

*Gadokh'rá*, hill dial. the large hill goat.

*Gadokh'rá*, hill dial. a kid.

*Gad'wá*, Panj. a small brass drinking vessel, (*loṭá*).

*Gajúlí*, (*lit.* itching), wanton, hill dial.

*Gáli kadḍh'ná*, Panj. (*lit.* to cast out abuse), to abuse.

*Ganwáná*, Panj. to lose, spend; also = Hind. *ḍalná* in comp.

*Gar'j*, hill dial. for غرض *gharaz*, necessary.

*Gawáná*, see *ganwáná*.

*Ghasútarí*, hill dial. a slide down the snowclad hillside, a slide in the snow : toboganing.

*Gher'wá*, hill dial. large, commodious (of a house).

*Gheú*, Panj. = *ghí*.

*Ghíú* = *ghí*.

*Ghol'sán*, masc. fut. form. I will knead, hill dial.

*Ghotá* غوطہ for غوطہ *ghota*, a dip, plunge.

*Ghyo*, hill dial. = *ghí*.

## H.

*Hakkán már'ná*, hill dial. to shout out, call out.

*Hasí painá*, hill dial. to laugh.

*Has'ná* for *hans'ná*, to laugh.

*Heth*, hill dial. with.

*Hithu*, hill dial. here.

## I.

*Ián*, see *ín*.

*Ik'tiyo*, in one place, together.

*I'n*, hill dial. general form of fem. inflect.

*It* for *is*, inflect. form, this.

*Iyán*, see *ín*.

## J.

*Jahlú*, hill dial. when.

*Jah'ng*, hill dial. fut. form. will go.

*Jánghá*, hill dial. fut. form. masc. I will go.

*Jhír*, hill dial. (= Panj. *jhínwar*) the carrier caste.

*Jhúnjá*, hill dial. fruit.

*Jhút'ná* for *jhúl'ná*, to swing.

*Jih'te*, Panj. (= *jis se*) from which.

*Jit* for *jis*, inflect. form, which.

*Jíú* for *jí*, hill dial. life, heart.

*Jo*, hill dial. (= *ko*), to : objective postpos.

## K.

*Kachchá dam*, hill dial. this world, this life.

*Kag'lí*, hill dial. turban ornament, aigrette : (for *kalghí*).

*Kajo?* hill dial. why?

*Kál'já* for *kalíjá*, liver, heart.

*Kand* for *kanth*, husband.

*Kar'sín*, fem. fut. form. hill dial. I will do.

*Kat'ná*, Panj. to bear with, put up with.

*Kawwá* (= *ákh*), the large swallow-wort, *Saccharum officinarum* (?)

*Kharoná* for *khaloná*, Panj. to stand still.

*Khatretí*, hill dial. female *Khattrí*.

*Khich'ná* for *khainch'ná*, to draw.

*Khinún* for Panj. *khinnún* or *khiddú*, bouncing ball or plaything, a child's ball.

*Kihán?* Panj. how?

*Kit?* for *kis?* inflect. form, which?

*Kithú?* hill dial. where?

*Kityo*, (for Panj. *kití*); hill dial. anywhere.

*Kudhí?* hill dial. whence?

*Kúná*, to speak, Panj.

*Kuní?* hill dial. who?

*Kus?* (for *kis?*) hill dial. inflect. form, which?

*Kusí* (for *kisí*) hill dial. any one.

*Kuthú?* hill dial. (for Panj. *kithe?*) where?

#### L.

*Láh'rí*, hill dial. the field adjoining the house, the home paddock.

*Lap lap kar'ná*, hill dial. to twist in and out, to wriggle along.

*Lár* for *lád*, love, affection, fondness.

*Lárhí*, see *lád'rí*, hill dial.

*Lá'rí*, hill dial. a wife.

*Lá'rí*, see *lád'rí*, hill dial.

*Lar'j*, hill dial. a fringe.

*Loch*, Panj. desire, wish.

*Lokán*, the people.

*Luchí* for *luchái*, a soft thin cake fried in butter.

#### M.

*Maite* (for Panj. *maiton* and *maithon*) from me.

*Majú'rí* for *maj'dú'rí* = *mazdú'rí*, a labourer's pay.

*Man bol'ná*, to desire, want.

*Man-rakhú* (*lit.* keeper of the heart), lover.

*Marh*, hill dial. a monument or temple on top of a hill, a house, hill-side hut. (= Panj. *marh*, a Hindu temple.)

*Maung'nún*, hill dial. a bug.

*Mhín*, hill dial. also, too (= *bhí*).

*Min'jo*, for *main* + *jo* (*q. v.*) to me, hill dial.

*Mirk már'ná*, hill dial. to sign to, beckon.

*Mughalání*, a nurse.

*Muhímí*, a warrior, brave man.

*Múíye!* Panj. (to women only) oh! hi! I say! oh you! come here!  
my dear!

*Múlen* (= *mol*) *lená*, to buy.

*Mung'rí*, hill dial. a small-wooden mallet used for patting earth.

*Mutyár*, Panj. a fully developed girl, a girl at puberty, a grown-up girl.

## N.

*Nabaj* for *nabz*, the pulse.

*Náen* for *nám*, name.

*Nená*, Panj. (= *lená*), to take.

*Nindí* for *nínd*, sleep: in English nurseries.

*Nir mohirá*, unloving, heartless.

## O.

*Os*, ordinary Panj. pronunciation of *us*, that.

## P.

*Painá*, Panj. to fall.

*Pakhí* for *pankhí*, a small fan.

*Pál'ná*, a swing-cradle.

*Páná*, hill dial. (= *dál'ná*), to cast, throw: place, put: build.

*Pánghí*, fut. form. fem. hill dial. I will throw.

*Pan'sár*, hill dial. watery, thin.

*Pares'ní* for *parosan*, a female neighbour.

*Patr'ká* for *patri*, almanac, scripture, holy book.

*Páwaná* for Panj. *páuná* (= *páná*), to receive.

*Phat'kár*, blame.

*Pher'wá*, hill dial. having doors from room to room (of a house).

*P'rát'rí*, hill dial. a paring knife.

## Q.

*Qaid F'rangí*, (*lit.* English imprisonment) complete imprisonment, imprisonment from which there is no escape.

## R.

*Rachhyá* for *rakshá*, protection.

*Ráiyán*, hill dial. for Panj. *ráín*, a market-gardener.

*Ram-jham*, hill dial. the bouncing up and down of a ball with the hands.

*Rar'ná*, hill dial. to fall (of fruit).

*Ras'liá* for *rasílá*, juicy.  
*Riyoná*, to weep involuntarily.  
*Run-jhun*, a tinkle.  
*Russí* for *ros* or *rosá*, anger.  
*Russí baiṭh'ná*, hill dial. to be angry.

## S.

*Sadásibe*, hill dial. (= *Sadá S'iva*) the Eternal S'iva.  
*Sag'rá* for *sárá*, all, the whole.\*  
*Sahetá*, hill dial. with.  
*Sáhi*, hill dial. like.  
*Sammak-rátí*, Panj. all night.  
*Sat'ná*, hill dial. (= Panj. *siṭṭ'ná*), to throw.  
*Seh*, hill dial. he, the (= Panj. *so*).  
*Shakal* for *sakal*, all, the whole.  
*Sodh*, Hind. and Panj. news.  
*Soyá*, for *soá*, fennel.  
*Suná* for *soná*, gold.

## T.

*Tahlú*, hill dial. then.  
*Ṭák*, hill dial. bite of a flea or tick.  
*Ṭár'ná* for *ṭál'ná*, to put off, remove.  
*Ṭar'ná* for *ṭal'ná*, to vanish, disappear.  
*Ṭar-tíkh'ná*, † very hot, burning.  
*Ṭhand'rá*, cold.  
*Tij'ju* for *tain* + *jo* (q. v.), to thee, hill dial.  
*Tinhán*, Panj. they, those, the.  
*Tithú*, hill dial. (for Panj. *tithe*) these.  
*Ṭopú*, dim. form, a little cap.  
*Tuk*, Panj. a religious catch or ditty.  
*Ṭumb*, Panj. touch, feeling.

## U.

*Ut* for *us*, inflect. form, that.  
*Uthú*, hill dial. for Panj. *uthe*, these.

\* [*Sag'rá* is the Sanskrit *sakala*; but *sárá* may be derived from it through an intermediate Prákrit *saara*. ED.]

† For a good note on this Panj. nominal and adjectival termination *ná*, *ní*, *nán*, see Sirdár Gurdiál Singh's (C. S.) note in Leitner's *Sketch of the Changars, Láhor*, 1880, pp. 19-21.

V.

*Vekh'ná*, Panj. to see.

W.

*Wadá*, Panj. (= Hind. *bará*) great.

*Wadárú*, Panj. an ancestor, a wise man.

*Waderá*, Panj. see *wadárú*.

*We!* for *be!* oh! alas!

*Wekh'ná*, Panj. to see. See *vekh'ná*.

*Wich* for Panj. *vich*, in, inside. See *bich*.

Y.

*Yád men*, in the search after.

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RELIGIOUS SONGS.

1.

Tún bhaj-lai Rám dá Nám,

Jithe tain jáná hai.

Tún kar'ní-kar-lai nek,

Phal hath áuná hai.

*Panjáb.*

Repeat thou the Name of Rám,

To whom thou hast to go.

What is to be done do thou well,

And the fruit will come to thy hand.

*Notes.*

*Rám dá Nám.* Rám represents the deity in the Sikh religion: *vide* Trumpp. *Ádi Granth* xcvi. Here the expression would be in Christian phraseology 'Pray always to God.'

*Jithe.* Panj. where: here it means 'to whom.'

*Tain.* Panj. thou.

2.

Tere bin kaun haregá merí píṛ?

Tere bin kaun haregá merí píṛ?

Main pápí dín hún Tere dar ká,

Nir'dhan aur faqír.

*Panjáb.*

Without Thee, who will take away my pain?

Without Thee, who will take away my pain?

I am a sinful servant at Thy gate,

Without wealth and poor.

*Notes.*

This is an obvious address to the Deity : perhaps traceable to some Bhagat. It is in Hindí.

*Faqír* : here in its proper sense of a poor man, a beggar.

## 3.

Rám'jí ká bhed kisí ne nahín páyá,  
Sára janam us'kí yád men ganwáyá.  
Rám Rám ke káran, sádho,  
Dhūḍat shakal jahán :  
Rishí, muní aise hí hogae,  
Kho diye hain ap'ne prán.

*Panjáb.*

No one has found the secret of Rám,  
(Though) his whole life be spent in the search.  
For Rám's sake, my friend,  
They search the whole earth :  
Sages and saints have gone thus  
And lost their lives.

*Notes.*

*Rám'jí* = Rám, the Sikh name for the Supreme Deity : God. See former song.

*Yád*, search, *lit.*, remembrance, calling to mind.

*Ganwáyá* ; ganwáná, gawáná ; Panj. verb, to lose, to spend ; also used as an intensive like dálná.

*Sádho*, my friend : sádih, a holy man, saint.

*Shakal* = sakal, all, the whole = (?) Sag'rá, *q. v.*\*

## 4.

Dwáre mere áyo bahman'jí,  
Subh bachan sunáyo bahman'jí.  
Bahman báche patr'ká,  
Aur subh subh sodh sunáe :  
Jo chintá man men rahe,  
So sunte hí miṭ jáe.  
Bahutí chintá kar gae  
Aur kaṭ gae din rain :

\* [The identification is correct ; see footnote on p. 170. Ed.]

Dekhat dekhat mar gae,  
     Aur andhe kar liye nain.  
 Bipr rúp ká bhes kar,  
     Jo áyá mere pás :  
 Main char'non par gir pará,  
     Jo púran hogayí ás.  
 Bahman bahman karat hain,  
     Jo bahman uttam ját :  
 Jo us'ká sim'ran kare,  
     To sang rahe din rát.  
 Allá Allá karat hain  
     Jo zát us'kí hai pák :  
 Biná prem ríjhe nahín,  
     Jo ghis-ḍáro sab nák.  
 Al Muhammad hogayí,  
     Aur kuchh nahín húi aulád :  
 Jo qismat men likh diyá,  
     So sab páwen dád.  
 Jo likhá hai bhág men,  
     So pahile hí pahuncháe :  
 Bálak rah'tá peṭ men,  
     Aur dúdh chúnchí men áe.  
 'Ali Muḥammad hogaye  
     Jo bahut thá un'se lár :  
 Akhir ko we bhí mare,  
     Aur mittí men diye gár.

*Panjáb.*

A brahman came to my door,  
     Glad tidings the brahman told me.  
 The brahman read the scripture,  
     And told me good news :  
 What care was in my mind  
     Disappeared on hearing it.  
 Much care have men taken  
     And spent their days and nights :  
 Watching they have died  
     And made their eyes blind.  
 He put on a brahman's form  
     Who came to me :  
 I fell at his feet  
     As my desire was fulfilled.  
 They call him brahman



Who is brahman of the highest kind :  
 Who worships him,  
     With him will he remain day and night.  
 They call him God (Allah)  
     Whose nature is good,  
 He is not pleased without love,  
     Though you rub away your whole nose.  
 Muhammad had female posterity  
     And no male posterity.  
 What is written in fate  
     Will all obtain justly.  
 What is written in fate  
     Is already arrived :  
 (As) the child lies in the womb,  
     And the milk comes into the breasts.  
 'Ali and Muhammad have been,  
     Who were much loved by him (? God) :  
 In the end they too died  
     And were buried in the earth.

#### *Notes.*

This is a remarkable song in its way. It came to me as a *Brahman* song and was given me by a Brahman from Kángrá. It is remarkable for its cosmopolitan nature and allusions to Muhammadanism. It is in pure Hindí excepting the Panjábí word *bách'ná*,\* to read, and is therefore probably a wholesale importation from Hindí literature, perhaps straight from the writings of some free-thinking poet or Bhagat.

*Báche* : Panj. *bách'ná*, to read.

*Sodh* : Hindí, news : *not* in the Dictionaries.

*Patr'ká* = *patri*; almanac, scripture, holy book.

*Ját, zát*. These words are now synonymous in common parlance to mean 'caste.' *Ját* is Sansk. in origin from root *jan*, to be born, and *zát* is probably a Munshi's corruption of the word to make it fit in with the Arabic *قبيلة* essence, which, however, in Persian also means 'tribe, clan, sort.' Here we have both senses : *ját* applied to the Brahman and *zát* applied to Allah, God.

*Jo us'ká sim'ran kare* : (?) ought this to be translated "who worship him (*God*) in the Brahman's form." ?

*Biná prem* etc., *i. e.*, Allah (*God*) is not pleased with mere outward show.

\* [The word *bách'ná* or *báneh'ná* is a very common pure Hindí word; in fact *parh'na* is more Urdú, than Hindí. ED.]

*Jo ghis-dáro sab nálk* is in allusion to the Musalman custom of touching the ground with the nose (or forehead) in prayer. *Dáro* = *dálo*.

*Ál aulád*: progeny. *Ál*, female descendants are not looked upon as so honorable as male descendants, hence the point here is—whatever is fated will ensue, for even Muhammad left no male line.

*dád*, justice.

*lár* = *lád*; love; fondness; affection.

## 5.

Ambe *dáliyá totá bole*; *mainá bole bárhiyán*.

Bhajo *Rám'jí*: *din thore, rátín bariyán*.

*A*, mere toto, *bahí-já pinj'ren, motiyán chog chugániyán*.

Tote jo *main dudh-bhát din'nín*; *mainán jo ghyo chúriyán*.

*Kángrá.*

The parrot screams on the branch of the mango tree; the *mainá* chatters in the hedge.

Repeat the name of *Rám*: the days are short, and the nights long.

Come, my parrot, sit in the cage, I feed you with pearl-food.

I will give milk and rice to the parrot; and crumbs and *ghí* to the *mainá*.

*Notes.*

*bárhí*, fence, hedge, = *bár*, *báří*.

*din thore, rátín bariyán*. This may be explained thus. The days (time for prayer) are short: the nights (no time for prayer) are long: hence utilize the time for prayer.

*bahí-já, bah'ná* and *báh'ná*, common Panj. = *baith'ná, tō sit*. See song No. 18.

*motiyán chog*, *lit.*, bird's food of pearls, *i. e.*, the very best of food. The superstition is that the *hansá* swan (mentioned in another song *q. v.*) feeds on pearls by the sea-side, which is therefore considered the very best of food.

*Tote jo; mainán jo; jo* in the hill dialects of *Kángrá* and *Chambá* = *ko, to*.

*dudh-bhát*: milk-and-rice is the usual food given to caged parrots.

*ghyo chúriyán*: balls made of bread crumbs and *ghí*. *Chúrí* is the broken grain from a mill: crumbs. *ghyo* = Panj. *ghéú* = Hind. *ghí*. *cf.* song No. 25. This is the usual food of caged *mainás*.

*Pinj'ren, motiyán, mainán*. This nasalisation of such final syllables is very common in Panj. village poet: dialects, especially in the hills. *en, íán* or *iyán* are respectively the masc. and fem. form of general inflection common in these songs: *án* is in *mainán* another form of *ían*. \*

## 6.

Main tán hogái swámí ká charan'hár :  
Tum páp karo mere sag're pár.

*Kángrá.*

I have become indeed obedient to my lord :  
Save me from all my sin.

*Notes.*

The story goes that a woman went to a temple to pray, but the god said she must first learn to obey her husband: whereon she went home and presently came back to say she was now very obedient and wished to be forgiven; whence the above song.

*swámí ká.* This makes *charan'hár* masc. which as the singer is a woman, must be explained by her being compared to *charan'hár*, garland of the feet.

*charan'hár* : obedient. The deriv. given me is *charan*, the foot + *hár*, a garland of the feet. *sag'rá* = *sára*, the whole.

*pár kar'ná* : the trans. form of *pár honá*, to be forgiven; *lit.*, to be across (into the next world).

## 7.

Re, kachche dam ká nahín hai bharosá.  
Re, kachche dam ka nahín hai bharosá.  
Áyá na áyá : áyá na áyá.  
Re, kachche dam ká! (*bárí*)

*Kángrá.*

Alas, there is no confidence in this life.  
Alas, there is no confidence in this life.

It comes and it comes not; it comes and it comes not.

Alas, this life! (*da capo*)

*Notes.*

*Kachehá dam* is a very curious expression: *lit.*, it is deficient breath or life. It is used in the hills for this life, this world.

*bárí* : again, *da capo*. The word as used in the hills I cannot find in the Dicts.; it has two senses, one as an enclitic, indeed, surely, verily and one in music, 'sing again from the beginning,' in which it is found at the end of verses or songs as here. It differs from our 'da capo' which is merely a musical direction, whereas 'bárí' appears to be actually sung: thus they will sing through the song and then sing 'bárí' and commence again. The deriv. is obvious, *cf.* *bárí*, a turn: *bárí-bárí*, turn by turn, alternately. See song Nos. 24, 59.

## 8.

Karam-gat *ṭ*áří nahín *ṭ*are :  
 Karam-gat *ṭ*áří nahín *ṭ*are.  
 Ráwan Kans sab'hí hogáe bári,  
 Akhír sab'hí mare.  
 Dusṭ ko máre phir us se *t*áre ;  
 Bhagat kí rachhyá kare :  
 Karam-gat, be, *ṭ*áří nahín *ṭ*are.

*Panjáb.*

The decree of fate moves not for putting away :  
 The decree of fate moves not for putting away.  
 Rávanas and Kansás have all indeed been,  
 And in the end they all died.  
 He (? God) kills the wicked and then saves him ;  
 The saints he (? God) preserves.  
 Oh, the decree of fate moves not for putting away.

*Notes.*

*Karam-gat*, the decree of fate : the order of fate. *gat* is *lit.*, state, condition.

*ṭ*áří, *ṭ*are = *ṭ*áli, *ṭ*ale. *ṭ*al'ná is to vanish, disappear : *ṭ*ál'ná, to put off, remove.

*Ráwan*, *Kans* : typical tyrants in Hindu mythology. *Rávan*a was the demon king of Lanká or Ceylon who abducted *Sítá* and was finally killed by *Ráma*. *Kansá* was a tyrannical king of Mathurá and was eventually killed by *Kṛishṇa*. He performed Herod's feat of a general massacre of male infants.

*bári*, enclitic, indeed. See song No. 7.

*t*áre ; to save, give salvation.

*rachhyá* = *rakshá*, preservation.

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 RELIGIOUS SONGS. TUKS.

## 9.

*Ṭ*ur'ná hai, rah'ná nahín :  
 Eh jag kúrá wekh.  
 Bhág dá likhyá páwaná,  
 Miṭe na karam dí rekh.

*Panjáb.*

One must go hence, one cannot stay;  
 This world appears to be vanity.  
 What is written in fate must be received,  
 The lines of fate will not be blotted out.

*Notes.*

*Wekh* or *vekh*, Panj. to see, to seem. Hind. pekh'ná.

*Páwaná* or *páuná*, Panj. form of the infin. páná, to receive.

*Rekhá*, *rekh*. The lines on the forehead (Fallon's *New Hind. Dict.* says on the palm of the hand) supposed to be the lines of fate (*karam*).

10.

Satt Nám ik mantar hai;  
 Jape soé phal páe :  
 Koṭ jatan kar'ke mare,  
 Likhyá bhág dá kháe.

*Panjáb.*

The True Name is a charm ;  
 Who repeats it will reap the fruit :  
 Making innumerable plans they die,  
 And obtain (only) what is written in fate.

*Notes.*

*Satt Nám*, the True Name : the Name of God. A Sikh expression.

*Koṭ* = karor, *lit.*, ten millions, innumerable.

11.

Jin súe hare kíte han,  
 Ate sáunle kíte kág,  
 Dhaule hans banáeke  
 Sabh rang mor, ate rág :  
 Uh Swámí ik satt hai,  
 Ate kúrú sabh Sansár.  
 Jo kar'ní mánas kare,  
 To pár utáran'hár.

*Panjáb.*

He who made the parrot green,  
 And made the crow black,  
 Made the swan white  
 And the peacock many-hued and their song :  
 He is the one true Lord  
 And the whole world is vanity.  
 If a man do his duty  
 Then will he be saved.

*Notes.*

*Sáunlá*, properly dark-brown : dark complexioned : swarthy : here evidently black.

*Hans* : a swan, goose, but with the majority of Panjábís a mythical bird which lives by the sea-side entirely on pearls and on no other kind of food. It is said to be the whitest thing known, as we say 'white as snow.' See song No. 5.

*Ate rág* : a very elliptical expression, the verb being left out ; the sense is 'gave to each his song.'

*Pár utáran'hár* : much used idiomatically in the sense of 'will obtain salvation', 'will be saved.'

## 12.

Honá hai, so ho rihá !  
 Ate an'honá nahin hoe !  
 Waḍe waḍere jatan kar  
 Prāṇ gáe han khoe !

*Panjáb.*

What is to be, is now going on !  
 What is not to be, could never have been !  
 Great forefathers make plans  
 And lose their lives.

*Notes.*

*Honá hai* etc. Cf. Fallon's *New Hind. Dict.* art. *an*, an'honí hotí nahín, aur honí howan'hár, what is not to be is not, and what will be is being. The doctrine of fatalists.

*Waḍe waḍere* : Panj. words. Waḍá = bará, great : waḍerá (also waḍárú) an ancestor, forefather ; said to mean also 'a wise man.'

## RELIGIOUS SONGS, CUSTOMS.

## 13.

Ajjí main ne Gangá naháne jáná ;  
 Suno, main ne Jam'ná naháne jáná.  
 Gangá naháná,  
 Jam'ná naháná,  
 Sar'jú men ghoṭá lagáná.

*Panjáb.*

To-day I must go and bathe in the Ganges ;  
Listen, I must go and bathe in the Jamná.

Bathe in the Ganges,  
Bathe in the Jamná,  
I must dip in the Sarju.

*Notes.*

This is a pilgrim's song sung in the mornings on the road to the sacred rivers.

The Sar'ju River is in Audh ; but it is here said to be used for the Ghag'rá River in Audh which runs past Faizábád, etc., and is very sacred. The song is in Hindí.

*ghoṭá*, *घोटा* is a corruption of *ghoṭa* غوطه Arabic, *ghoṭa lagáná* is to dip, dive. The usual word in this sense is *jhakolá*. See *art. jhakolá* in Fallon's *New Hind. Dict.* *Goṭá* गोट्टा is the usual Hindí form of this word, but *ghoṭá* घोटा is what the singer said was correct here.

14.

Uḍ, uḍ, kúnjáriyo ní, hán !  
Aní Máe, Sáwan mahíná áyá ;  
Aní Máe, Sáwan mahíná áyá.  
Aní merí Mán, ho !  
Uḍ, uḍ, kúnjáriyo !  
Aní Máe, píngbán jhúṭan jáná ;  
Aní Máe, píngbán jhúṭan jáná.  
Aní merí Mán, ho ! (*bárí*)

*Kángrá.*

Fly, fly, O wagtails, yes !  
O mother, the month of Sáwan has come ;  
O mother, the month of Sáwan has come.  
O my mother, ho !  
Fly, fly, O wagtails !  
O mother, we must go and swing ;  
O mother, we must go and swing.  
O my mother, ho !

(*da capo*)

*Notes.*

This song, very popular in Kángrá, is only sung during the month of Sáwan (July-August). The festival of the Doll Fair (*minjaron* or *gurion ká melá*) is held in Sáwan throughout Northern India. Local customs regarding it differ. In Kángrá, they are as follows : every man, woman and child goes to the river-side near the fort at Kángrá, at least once during Sáwan, on a Sunday, Tuesday or Thursday, which must have been previously fixed on by a kind of mental vow. On this occasion they must wear a doll

at the breast which is thrown into the river while the above song is frequently sung. The object of the custom is to procure ease of mind during the coming year; for, as the doll is cooled by going into the water so is the mind cooled (eased) by the act.

The custom of the Sáwan swinging, which is done for luck and is alluded to in the song is of course well known. One of the signs of Sáwan or the very wet weather, are the kúnjarís, which I believe are our 'water-wagtails.'

*Kúnjáríyo*: kúnjárí or kúnjarí, a bird said to appear only in Sáwan, the rainy season. The word appears to be local in Kángará: *cf.* Hind. *khan-jan*, a wagtail, and the wagtails do appear with the rains in the hills. *Kúnj* is the coolen goose, but that can hardly be meant

*Ní, aní*: Panj. vocative exclamations used towards women, = Hind. rí, arí.

*Hán*, yes, here apparently merely enclitic.

*Píngán jhútan*, to swing. Hind. píng or pínggh, is the act of swinging high; Panj. a swing suspended. *Jhútan*, to swing; *cf.* Hind. *jhúl'ná*, to swing: *jhot*, a swing, and Panj. *jhúlá*, the sweep of a swing. The festival here alluded to is called the *jhúl'ná-játrá* in the North-West Provinces and Fallon, *s. v.*, *jhúl'ná*, has a very pretty song about it, (*q. v.*), besides others under the same article. Under *art*, píng, he quotes some more something to the same purport as that here given.

*bárá*; *da capo*, over again. See note to song No. 7.

## 15.

Mahádeb russí baiṭhá,  
Mangadá gadokh'rú:  
Tahlú rosá miṭṭí jáh'ng,  
Jahlú dih'ng chhok'rú.  
Tún tán Sadásibe jo  
Munái lah, soh'nien ní.

*Chambá.*

Mahádev is angry,  
And demands a kid.  
When his anger has vanished,  
Then he will give you a boy;  
So do you to the Eternal Siva  
Bring conciliations, O beauty.

*Notes.*

*russí, rosá, anger*: *cf.* Panj. *rossá, ros* anger: Hind. *ros, rásá*: Sansk.  $\checkmark$   $\overline{\text{ruś}}$ ,  $\checkmark$   $\overline{\text{rush}}$ ,  $\checkmark$   $\overline{\text{riś}}$ ,  $\checkmark$   $\overline{\text{rish}}$ ,  $\checkmark$   $\overline{\text{rukh}}$ : Hind. and Panj. *rus'*-



ná ; Hind. ruth'ná, to be vexed, angry. Russí baiṭh'ná ; hill dialect, to be angry.

*manḡadá* = máng'tá, desires.

*gadokh'rá*, the large hill goat : dim. *gadokh'rú*, a kid, hill dialect.

*jahlú-tahlú*, when-then, hill dialect.

*jáh'ng* = jáhang = jáve(n)gá : *dih'ng* = dihang = deve(n)gá ; cf. Panj. forms such as hosan, jásan, hog, howag, etc. all future forms. See song Nos. 23, 44.

*chhok'rú*, hill dialect, a widow's son = orphan. It is used as a form of abuse among women and children. The hint is that the speaker wishes the other's father to die. It is the same as the Hindí *mur'há*, about which Fallon quotes 'Mur'há gári daí gayo, gúiyán ; kaun náte?' May he become an orphan, my dear ; what relative was he ? *i. e.*, that he should jest with me.

*Sadásibe* = Sadá S'iva, the Eternal S'iva.

*jo* = ko, the objective case. See song No. 5.

*munáí láh*, bring coaxings, conciliate.

## 16.

*Stri.* Andar báhar ek'hí rít,

Kyá jáne dúje kí prít ?

*Jogi.* Tú hai sundar bánkí nár,

Kyon kar'tí jogí ko *khwár* ?

*Stri.* Main dar'shan tere ko áí :

Dújí bát nahín kachhu cháhí.

*Jogi.* Tú mere káran láí miṭháí,

Jis se kám merá baṛh jáí.

*Stri.* Mujh ko dújá nahín hai kám ;

Kaho, to lún Bhag'wán ká nám.

*Jogi.* Baiṭho yahán, karo bis'rám,

Sim'ro nit Bhag'wán ká nám.

*Stri.* Yehí to hai is jagat kí rítí :

Koí kisí se kare nahín prítí.

*Jogi.* Jo dekhe, sab hain matlab ke :

Koí nahín kám áwe sab ke.

Dhíraj kar, tum karo yeh kám,

Japá karo Bhag'wán ká nám.

Oṛak us'ke nikat hí jáná,

Kisí ne nahín is jag men bacháná.

Mat bhúlo, tum kar lo sudh,

Is'hí ke káran milí hai budh.

Sab begáne, koí nahín ap'ná ;  
 Yeh jag sára rain ká sap'ná.  
 Jo kar'ní kar lo, hai sangí,  
 Dút jab á pak'regá Frangí.

*Panjáb.*

- Woman.* His mind and body are the same :  
 What does he know of other's love ?
- Jogi.* You are a skittish beauty :  
 Why do you disgrace the Jogi ?
- Woman.* I (only) came to see you,  
 I do not wish for anything else.
- Jogi.* You brought sweets for me,  
 That my lust might increase.
- Woman.* I have no second object ;  
 Say and I will take the name of Bhag'wán.
- Jogi.* Sit down here and take your rest,  
 Call always on the name of Bhag'wán.
- Woman.* This is the custom of this world :  
 No one has love for any one.
- Jogi.* Every one desires what he sees,  
 No one is of benefit to all.  
 Have patience and do you thus,  
 Repeat the name of Bhag'wán.  
 In the end you must go to him,  
 No one can be saved in this world.  
 Forget not, keep him in remembrance,  
 For this you have reason.  
 All are strangers, no one is a friend ;  
 This world is all a dream of the night.  
 Your duty is your companion,  
 When the Angel of Death takes you.

#### *Notes.*

This song is purely Hindí, but is known everywhere in the Panjáb.  
*Andar báhar ek'hí rít* : *lit.*, inside and outside he is one custom : his  
 mind and body are the same.  
*Khwár kar'ná*, to disgrace ; bring into disrepute.  
*Jis se kám merá barh jáí* : that my lust might be increased. *kám*,  
 lust : *Káma*, Cupid, the Hindú god of love.  
*Bhag'wán*, the Blest : the Supreme Being : God.  
*Us'ke níkat* : *lit.*, near him.

*Jo kar'ni kar lo (yeh) hai sangi* : elliptic construction and therefore difficult to analyse. Do what you have to do (this) is your companion. The first sentence is treated as a noun in apposition to the last words *hai sangi*. *Jo kar'ni kar lo*, is now always almost a noun in the sense of 'duty, but more especially 'charity.' The idea of the sentence is 'your charity is your companion, when' etc.

*Dút Frangi*, lit., the English messenger : a curious and notable phrase. 'Frangi' here means 'the all-powerful,' a metaphorical sense given the word in allusion to the overwhelming power of the British : the 'all-powerful messenger' is the 'Angel of Death.' *Frangi* or English is now constantly used in common current phrase for what is irresistible, all-powerful. *Angrez Bahádur dí doháí!* the protection of the all-powerful. *Qaid Farangi*, imprisonment from which there is no escape.

## 17.

Chhama chhama pújan chalí Mahádeb ko ;  
 Chhama chhama pújan chalí Mahádeb ko :  
 Tel kí kachaurí charháí Mahádeb ko ;  
 Tel kí kachaurí charháí Mahádeb ko :  
 Ghí kí kachaurí khiláí bánke yár ko !

*Kángrí.*

Tinkling she went to worship Mahádev ;  
 Tinkling she went to worship Mahádev :  
 Cakes of oil she offered Mahádev ;  
 Cakes of oil she offered Mahádev :  
 Cakes of *ghí* she offered to her lover.

*Notes.*

The point is that the girl goes with her offering of cakes to the temple, but the choicest she offers to her lover.

The song is purely Hindí.

*tel kí kachaurí* ; *ghí kí kachaurí* : kachaurís made with oil are indigestible and unpalatable, whereas those made of *ghí* are the reverse and much more choice.

*Chham chham* is the noise made by anklet-bells of the women in full holiday dress.

## 18.

Asán Gugge diyá játrá jo jáná, soh'nien ní !  
 Asán Gugge diyá játrá jo jáná, bo !  
 Battá bich bahí kare gallán, bo, je kar'nián,  
 Sára dukh chite dá miṭṭáná, soh'nien ní.  
 Asán Gugge diyá játrá jo jáná, bo !

*Kángrá.*

I must make a pilgrimage to Guggá, my beauty !  
 I must make a pilgrimage to Guggá.  
 Sitting by the roadside I will talk, and while I talk,  
 All the sorrow of my heart will disappear, my beauty !  
 I must make a pilgrimage to Guggá.

*Notes.*

The *játrá* or pilgrimage to Guggá is performed only in honour of some vow being fulfilled and not otherwise. The successful suppliant collects as many people as he can afford and takes them on a pilgrimage to one of the numerous shrines to Guggá in the Kángrá valley, where he entertains them at his own cost for some days. As may be readily imagined the more frolicsome of the women, when tired of the monotony of home life, invent a fulfilled vow for the sake of the outing. Gurú Guggá or Gogá seems to have been a Rájput hero who died in his attempts to stem the last invasion of Mahmúd of Ghazní in 1026 A. D. He is now a sort of saint with miraculous powers over snakes and able to give sons to the barren, and is much believed in by the lower orders of the Panjábís. (See my notes to 'Folklore in the Panjáb'—No. XII, *Indian Antiquary*, 1882.)

*Asán*, Panj. we, used like the Hindí *ham*, for I.

*jo* = ko, to, also the sign of the objective case.

*bo* and *abo*, hill dialect = Panj. vo, an exclamation; oh! you! my dear, my friend.

*battá* = Hind. baṭ and bāt, a road, path, hill dialect.

*bich* = Panj. vich, in, cf. Hind. bích, between.

*gallán kar'ná*, lit., to make words, to talk. *gall*, Panj. a word = Hind. bāt, in all its numerous idiomatic senses.

*bahí*, sitting. Cf. Hind. baiṭh'ná, biṭháná, bais'ná, baisáná, baisáeb, to sit, set. See song No. 5. To sit by the roadside and talk to passers by is about the most outrageous thing a native woman can do. See song No. 41.

19.

Áj to badháí bají Jas'rat Ráe ke !  
 Áj to badháí bají Jas'rat Ráe ke !  
 Big'sí Kusalyá Máí Rám Chandar jáe ke.  
 Big'si seh dáí-mái lálán naháeke.

Áj to badháí bají Jas'rat Ráe ke !  
 Áj to badháí bají Jas'rat Ráe ke !  
 Big'siá seh náí-bháí dúbh lagáeke.  
 Big'sí seh náan nagar buláeke.

Áj to badháí bají Jas'rat Ráe ke !  
 Áj to badháí bají Jas'rat Ráe ke !  
 Big'sí seh búá-rání cholú topú láeke.  
 Big'sí Subhádrá bahin kaṇṭh lagáeke.

Áj to badháí bají Jas'rat Ráe ke !  
 Áj to badháí bají Jas'rat Ráe ke !  
 Big'siá seh Ja'srat báp lanká luṭáeke.  
 Big'siá seh P'rohit ghar dá ánand páeke.  
 Áj to badháí bají Jas'rat Ráe ke !  
 Áj to badháí bají Jas'rat Ráe ke !

*Kángrá.*

To-day are sung congratulations for Jas'rat Ráe !  
 To-day are sung congratulations for Jas'rat Ráe !  
 Kausalyá mother of Rám Chandar is pleased ;  
 The nurse is pleased to wash the child.

To-day are sung congratulations for Jas'rat Ráe !  
 To-day are sung congratulations for Jas'rat Ráe !  
 The barber is pleased to plant the *dúb* grass :  
 The barber's wife is pleased to call the city.

To-day are sung congratulations for Jas'rat Ráe !  
 To-day are sung congratulations for Jas'rat Ráe !  
 The royal aunt is pleased to bring the little coat and cap :  
 Sister Suhhádrá is pleased to embrace him.

To-day are sung congratulations for Jas'rat Ráe !  
 To-day are sung congratulations for Jas'rat Ráe !  
 Jas'rat the father is pleased to distribute to the poor :  
 The family-priest is pleased to be paid his dues.  
 To-day are sung congratulations for Jas'rat Ráe !  
 To-day are sung congratulations for Jas'rat Ráe !

#### *Notes.*

This song or hymn is sung at births by *Doms* and also by *Hijras*, a class of eunuchs, who dress up as old women and obtain a living by singing such songs at births and marriages. They are I think dying out. They go about generally three together with a drum.

The song purports to congratulate Jas'rat Ráe, *i. e.*, king Daśaratha on the birth of Ráma Chandra ; there is, however, a mixture of mythology in it, as Subhádrá was not the sister of Ráma but of Kṛishṇa. But the legends of Ráma and Kṛishṇa are often mixed up in popular song.

*Badháí baj'ná*, to make congratulatory music : to congratulate.

*Big'siá, big'sí* : Cf. Hindí *bikas'ná*, to be pleased. Observe peculiar masculine form *big'siá*, and the peculiar fem. *big'sí*.

*Kausalyá* was the mother of Ráma Chandra.

*seh*, hill dialect, he, the = Hindí *woh*, Panj. *so*. See song No. 45.

*dúbh* = *dúb*, the *dúb* grass, *synoda dactylus*. Cf. *sab* and *sabh*, all. *Dúb* grass, is presented at weddings and auspicious occasions by the lower orders for luck.

*búa-rání*, the royal aunt, father's sister.

*cholu, topu*, dim. forms; the little cloak and cap. Friends or relatives always present and put the first clothes on to a baby. Parents never do so, as it would be unlucky.

*Kañṭh lagáeke*, embrace, *lit.*, apply the throat or neck.

*lanká lúṭáeke* : *lit.*, rob the store : distribute gifts among the poor.

*ánand páeke*, *lit.*, receive pleasure ; to be paid fees or dues.

## 20.

Pahilá phul'jí tún Náen ká !

Dújá nám Náráyaná.

Pahilá Chait subáuná,

Je koí sunen agetá.

Appú síye, Káhaná, pág'riyá

Motiyán run-jhun láí,

Jugán tain jíyán, Káhaná ; bariyán lakhán

Hoyán putrán sahetá.

. *Kángrá.*

The first flower is thine, O Name.

The second name Náráyaṇa.

The first of Chait is lucky

If any one hear it first.

Do thou, O Kṛishṇa, with turban sewn

With rattling pearls,

Live on, O Kṛishṇa, for ages and thousands of years

With thy posterity.

*Notes.*

This is a notable song as illustrative of the worship of 'The Name'. Náráyaṇa or Ráma is here used for the deity as is usual in Sikh countries. *Nám, Rám Nám, Rám dá Nám*, the name of God is generally held to be greater than Râma (God) himself.

The custom is to dedicate the first spring flower seen on a tree to Nám, and the second to Rám, thus giving Nám the first place. Observe the canonized form *phul-jí* for this first flower.

This song is sung by *Doms*, as they wander from house to house on the first of Chait (March-April), which in many parts is considered New Year's Day in the place of the first of Baisákh (April-May). It is considered very unlucky to mention the name Chait on this day, until one has heard it from the *Dom*.

The worship of Ráma and Kṛishṇa is again mixed up in this song.

*Náen* = *nám* = Panj. *nán*. The Name: the Name of God.

*Agetá*, Panj. before the time, prematurely. If he hear it before (he speaks it): if he hear it first.

*Appú* = *áp*, mayest thou.

*Run-jhun*, rattle, tinkle. Cf. Panj. *run-run*, tinkling, rattling: *jhan'jhanána*, Hind. and Panj. to rattle.

*Bariyán*, year. *barí*, *vare*, *barhí*, Panj. hill. dial. = Hind. *baras* a year. See song Nos. 23 and 32.

*Sahetá*, with; also *heth*, Panj. hill. dial. = Hind. *sáth*. Sansk. *sahita*.

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## LOVE SONGS.

### 21.

Dhúp paí tar-tíkh'ní,  
 Ráe Mamóluwá bo,  
 Kihán karí haṇḍaní bát?  
 Merá man tain liyá bo.

Tum ghorá, ham pál'kí;  
 Ráe Mamóluwá bo,  
 Chalí rah'nge ik'tiyo sáth:  
 Merá man tain liyá bo.

Tum sísá, ham ár'sí;  
 Ráe Mamóluwá bo,  
 Baní rah'ndí goriyá den háth:  
 Merá man tain liyá bo.

Tum champá, ham mál'tí;  
 Ráe Mamóluwá bo,  
 Khaṛe rah'nge ik'tiyo bágh (? sáth):  
 Merá man tain liyá bo.

Tum lóng, ham iláyachí ;  
 Ráe Mamóluwá bo,  
 Bik'ge pansáriye den hát :  
 Merá man tain liyá bo.

*Kángrá.*

The sunshine is growing hot ;  
 O Rai Mamólu.  
 How shall we go along the road ?  
 O you have captured my heart.

You be the horse, I the carriage ;  
 O Rai Mamólu,  
 We will go along together :  
 O you have captured my heart.

You be the looking-glass, I the looking-glass ring ;  
 O Rai Mamólu,  
 Looking pretty on beauty's hand :  
 O you have captured my heart.

You be the *champá*, I the *mál'tí* flower ;  
 O Rai Mamólu,  
 Standing together in the garden ( ? *only* together)  
 O you have captured my heart.

You be the clove, I the cardamom ;  
 O Rai Mamólu,  
 We will be sold in the druggists' shop,  
 O you have captured my heart.

#### *Notes.*

The point of this song lies in the antithesis of the masculine and feminine terms used by the girl to herself and her lover. This is very finely worked out ; thus, *ghorá* is masc. and *pál'kí*, fem. : *sísá*, masc., and *ár'sí* fem. : *champá*, masc. and *mál'tí*, fem. : *lóng*, masc. and *iláyachí*, fem.

*paí* = *parí*, fell : common Panj. form. See song Nos. 26, 47.

*tar-tíkh'ní*, very hot, burning ; used of spices. It probably means fresh and hot ; *tar*, fresh, + *tíkh'ná*, Panj., hot, pungent. Cf. Panj. and Hind. *tíkhá*. Here it is applied to sunshine (*dhúp*).



*Ráe Mamólu*, apparently a fanciful name attached only to this song. Perhaps for the common name Mólú (Mall). *Mamólá* is the pied wagtail.

*bo* : see song No. 18.

*rah'nge, rah'ndí* ; *cf. jáh'ng, dih'ng* ; see song No. 15.

*ik'tiyo*, in one place, together. *Cf. Panj. ik'thaur, ik'hattá, ikattar* : Hind. *ik'hatta, ik'thá, ik'thaurá, ek'tho*. The deriv. is *ek*, one + *thaur* or *tháon*, place.

*ár'sí*, the ring worn by women on the thumb containing a small looking-glass.

*baní rah'ndí* : *ban rah'ná*, to look pretty, to be nice, to look well.

*Ban'ná* can itself have this sense. See Fallon, art. *ban'ná*, 17.

*den* = *de*, Panj. ; *cf. nasalized inflection*. See song No. 5.

*goriyá*, a beauty, belle. Poet., *lit. fair*.

*champá*, a shrub with yellow-scented flowers : *Michelia champaca*.

(?) yellow oleander.

*mál'tí*, a white highly-scented flower. *Aganosma roxburghii*, (?) *frangipani*.

*ik'tiyo bágħ*, I am nearly certain from the rhyme of the song that this is wrong, and that the line should run *khare rah'nge ik'tiyo sáth*.

## 22.

Piyá merá baid, sárá jag rogí ;  
Na jáne nabaj, kihán jíye rogí ?

Lag rahí choṭ,

Sajan, mere man men

Lag rahí choṭ.

Piyá merá chalyá, main mhín kanen jánán,  
Kaḍḍh kaleje, práñ tají jánán.

Lag rahí choṭ,

Sajan, mere man men

Lag rahí choṭ.

Mah'ngá bike, tán bhukhyán nahin rah'nán ;  
Missá-kissá andar bahí karí khánán.

Lag rahí choṭ,

Sajan, mere man men

Lag rahí choṭ.

Mah'ngá bike, tán nangiyán nahin rah'nán ;  
 Moṭá-soṭa andar bahí karí lánán.

Lag rahí choṭ,  
 Sajan, mere man men  
 Lag rahí choṭ.

Gálin kaḍḍhe, tán suní karí rah'nán,  
 Chup-cháp ghare bich bahí karí kaṭ'nán.

Lag rahí choṭ,  
 Sajan, mere man men  
 Lag rahí choṭ.

*Kángrá.*

My love is a physician, all the world is sick ;  
 He knows not the pulse, how will the sick live ?

I am wounded,  
 My friend, in my heart  
 I am wounded.

My love goes away, I too go with him :  
 Casting out my heart, giving up my life.

I am wounded,  
 My friend, in my heart  
 I am wounded.

If (food) be dear, I will not remain hungry ;  
 Sitting in the house I will eat leavings.

I am wounded,  
 My friend, in my heart  
 I am wounded.

If (clothes) be dear, I will not remain naked ;  
 Sitting in the house I will wear coarse cloths.

I am wounded,  
 My friend, in my heart  
 I am wounded.

If they abuse I will remain listening ;  
 Sitting silently in the house I will bear it.

I am wounded,  
 My friend, in my heart  
 I am wounded.

*Notes.*

*nabaj* = nabz, the pulse : it is a curious word to use here when *nári* and *náryá baid*, a pulse-doctor, are available terms.

*mhín*, hill dialect = bhí, also, too, = Sansk. *api* : Panj. *ví*.

*mhín*, *kanen*; *jánán*, *bhukhyán*, *rah'nán*, etc. All specimens of the nasalized inflection. See song No. 5, etc.

*kadh'ná*, Panj. to cast out. See song No. 33.

*taj'ná*, Panj. to give up.

*missá-kissá*, *lit.* mixed, food made from the leavings of various grains : frugal diet : coarse food.

*bahí*, sitting, see song No. 18.

*gálí kadh'ná*, Panj. to abuse : *lit.* to cast out abuse.

*kat'nán*, to bear with : put up with : Panj. *Cf.* the expressions, *din kat'ná*, to pass the day : *kaid kat'ná*, to bear imprisonment.

*bich* = Panj. *vich*, inside. See song No. 18.

## 23.

Amb charhí karí koel bole, bol'dá sabad suháuní.

“Bágán díye koele,

Bárán tán barhiyán gorí dá kand ghar áyá,

Mang'dá soyán dá ság, asán kudhí déiye ?

Ammán jo puchhaní, bápúe puchhaní, jání hán

Ráiyán de bág, bage díyán Ráiyán, be.

Sassú jo puchhaní, main soh're jo puchhaní, jání hán

Ráiyán de bág, bage díyán Ráiyán, be.”

“Báhe the sóe, goriye, chhutiyán lar'ján lage the,

Motiyán de jhunje, asán kihán toriye ?”

“Luchiyán pakáuní, tháliyá páuní, upar sóyán dá ság,

Kháyán be, muhímiyán be.”

“N'hoí, bo, dhoí, sej bichháí, áí-já, tún nájo yánien !

Janghán jo jikk, jahlu sói main janghá, tahlú jáyán tún pánien.”

*Kángrá.*

The cuckoo called, sitting in the mango tree, making a sweet call.

“O cuckoo of the gardens,

The beauty's husband has returned home after twelve years ;

He asks for fennel ; whence shall I give it ?

Asking my mother, asking my father, I will go

To the market-gardener's garden ; O to the market-gardener's garden.

Asking mother-in-law, asking father-in-law, I will go  
To the market-gardener's garden ; O to the market-garden-  
er's garden."

"The fennel is sown, my beauty, the leaves are small,  
The fruit is like pearls ; how can I cut it?"

"The thin cakes are cooked and placed on the plate, the fennel  
on the top :

O eat them, O my brave one !"

"Bathe, my dear, and wash, spread the bed, and come, thou  
young and graceful one !

Shampoo my thighs : when I go to sleep, then go you for water."

### Notes.

This is a difficult song to follow, owing to the confused way in which it is put together. The woman first addresses the cuckoo about her husband's return : the market-gardener then addresses her, then she her husband, and lastly her husband answers her.

*Sabad, sab'd*, Panj., a word, speech.

*bágán, bág, báge*, common corruptious of *bágh*, a garden.

*díye, díyá, díyán*, Panj. inflected forms of *dá, dí, de* = *ká, kí, ke* ; of.

*bárán, soyán, ammán* etc., all specimens of the nasalized inflection above noted. See song No. 5, etc.

*bárán barhiyán*, this term of twelve years is a sort of conventional expression to mean 'a long while.' It had its origin in the twelve years apprenticeship supposed to be undergone by saints and jogis. *barhí*, Panj. a year. See song Nos. 20 and 32.

*kand* = *kanth*, a husband.

*soyán dá ság* = *soá*, fennel, *anethum sowa*, a much-valued relish.

*kudhí* ? hill dialect : whence ? See song No. 27.

*ammán jo, sassú jo, soh're jo, janghán jo*, in all these cases *jo* = *ko*, to. See song No. 5.

*ráyán = ráín = aráín*, Panj. a caste of Muhammadans who are market-gardeners.

*chhuṭiyán lar'ján*, *lit.*, small fringes (*chhuṭiyá = chhotá*), used for small leaves of a young plant.

*motiyán de jhunje ; jhunjá or jhúnjá*, dialectic = fruit. 'Fruit like pearls', means that the fruit or flower is still white and beaded, looking like beads on the plant, *i. e.*, the plant is still very young.

*kihán* ? Panj. how ?

*luchiyán* = Hind. *luchái*, a soft thin cake fried in butter.

*páuní* (also *páná*) in Panj. = commonly Hind. *páná* to get ; but also frequently in these songs = *ḍal'ná*, to place, put, cast, throw.

*muhímíyán*, *muhímí*, a brave man, a warrior ; a village word corrupted from *muhimm*, Arab., a difficult thing. In Hind. it means a military exploit, a brave and difficult accomplishment.

*bo*, my dear, my love. See song No. 18.

*nájo yánien*, young and delicate beauty ; *nájo* is a Hind. poet. corruption of *názuk*, Pers. delicate.

*jahlú-tahlú*, when-then. See song No. 15.

*jánghá*, fut. form ; I will go, *cf.* *pánghí*, I will throw (*páná*) in song No. 45. See also songs Nos. 15, 21. *soí main jánghá*, I will go to sleep. *Cf.* song 44.

*ái*, *soí*, seems here, as in several other places, to be a termination of the conjunctive participle.

The address to the cuckoo commences with “*bágán díye koele*” : the market-gardener speaks at “*báhe the soe*” : the woman addresses her husband at “*luchiyán pakáuní* ;” and the husband answers at “*n'hoí, bo, dhoí.*”

## 24.

Pan'ghaṭ ko jal bharan ját thí  
 Bat men man-rakhú án milá :  
 Dukh merá sára jándá rihá bári,  
 Kál'já phule sáhi bahot khilá.

*Kángrá.*

I was going to the watering-place to draw water,  
 And my lover met me on the road :  
 All my trouble went away altogether,  
 And my heart blossomed greatly like a flower.

## Notes.

*Pan'ghaṭ* = *pání-ghaṭ*, the place by the river or well side, where women go for water.

*ját*, common vulgar Hindí form = *játá*, *játí*.

*bat* = *baṭ* = Hind. *báṭ* a road, see song No. 18.

*man-rakhú*, *lit.*, keeper of the heart, lover : *cf.* *chit-rakhú* song No. 27.

*bári*, enclitic, indeed, altogether : see song No. 7.

*kál'já* = *kalíjá*, the heart (liver).

*sáhi*, hill dialect = *sá*, like.

## 25.

Koṭhí tán pániyán gher'wán, bo,  
 Jit pher'wán rakhán díwár, piyáre.  
 Kit barán, kit nikalán, bo múíye,  
 Kityo nahín lag'dá jíú, piyáre.

Kángrá.

The house I have built is large, my dear,  
 In it I have built walls with doors all round, my love.  
 Wherever I enter, wherever I go out; ah, my dear,  
 Nowhere is any one for me to love, my love.

*Notes.*

tán = tá, Panj. = to, Hind. indeed.

tán, pániyán, gher'wán, pher'wán, etc., observe the nasalization. Cf. song No. 5, etc.

pániyán; koṭhí páná (or páuná), hill dialect, to build a house: cf. Panj. word páná and páuná, to place, put, throw. See song No. 23, etc.

gher'wán, pher'wán. Gher'wán = gherá, gher'wá or gher'dár, in Panj. and Hind. *lit.*, surrounding, enclosing, as applied to a dress means large, ample, full; in the hill dialect it is applied, as here, to a house or dwelling, to mean large, commodious. Pher'wán, *lit.*, surrounding, hill dialect, is applied to a house whose doors open from room to room all round. Thus a European bungalow in India would be described by a Kángrá hill-man as gher'wá, large and pher'wá, with doors to every room. The point here is that "the house I have built is large and comfortable."

bo, my dear, see song No. 18.

jit-kit, inflected pron. forms Panj. = jis-kis: it and ut = is and us are similar ones.

bo múíye, also múíye bo and múíye. In the hill dialect used by women as an exclamation, hi! come here! I say! oh you! Also used sorrowfully, ah, my dear! alas, my dear! The Lúdiáná Panj. Dict. gives the following curious explanation of this word: "múíye, O dead one! spoken to a woman chidingly."

kityo = Panj. kití, anywhere.

jíú = jí, life, the heart. Cf. Panj. forms ghyo and gheú = ghí (see song No. 5) and kityo = kití, above. Jí lag'ná is an idiom, to be fond of, to be enamoured of, to love.

## 26.

Tere munhen dikhí karí  
 Main bhatoí gayá.  
 Tún tán hasí, bo, paí  
 Maite riyóí gayá.

Kángrá.

Seeing your face  
 I became mad.  
 Then you laughed, my dear,  
 And tears fell from me.

*Notes.*

*munhen*, a strong example of the final nasalization frequently noted above.

*bhatoí*, mad. (?) = Hind. *bhutáhá*, possessed of a devil.

*hasí paí* = *hansí paṛí*, laughed. See song Nos. 21, 47.

*riyoí*, it is said that there are two verbs: *roná*, to weep, *riyoná*, to weep involuntarily.

*maite* = *maiton* and *maithon*: Panj. from me.

27.

Kyá karán! Ján main kuthú?  
 Merá dhag'ṛá mil'dá hai nahín.  
 Dhunḍ'kar sáre hí dekhá;  
 Chit-rakhú mil'dá hai nahín.

*Kángrá.*

What shall I do? Whither shall I go?  
 I cannot find my love.  
 Searching everywhere I have seen,  
 (That) the keeper of my heart is not found.

*Notes.*

*Ján*, a notable form = *já* nasalized.

*Kuthú?* = *kithú?* hill dialect. whither? *cf.* *kudhí?* where? in song No. 23. In the hills *tithú* is in that place; *uthú*, in that place; *kithú?* in what place? etc. The Panj. forms are *ethe*, *kithe*, etc. *Cf.* also the form *kusí* (hill dial.) = *kisí*, any one: song No. 31: and *kus?* song No. 53.

*Chit-rakhú*, *lit.*, keeper of the heart, a lover. See song No. 24 where the expression is *man-rakhú*, with precisely the same meaning.

28.

Re jádu kar'ke merá man mohyá:  
 Re jádu kar'ke merá man mohyá:  
 He jádu kar'ke merá man mohyá,  
 Ap'ne begáne se khoyá.  
 Re jádu kar'ke merá man mohyá:  
 Re jádu kar'ke merá man mohyá.

*Kángrá.*

O with bewitchment my heart he fascinated :  
 O with bewitchment my heart he fascinated :  
 Ah with bewitchment my heart he fascinated.  
 I have lost my friends and acquaintances.  
 O with bewitchment my heart he fascinated,  
 O with bewitchment my heart he fascinated.

*Notes.*

*Ap'ne begáne* : *ap'ne*, one's own people ; *begáne*, people of other castes : the expression means 'friends and acquaintances.' Cf. song Nos. 16 and 36.

## 29.

Os pápí ne mujhe dekhá ek najar :  
 Tan man kí rahí nahín kuchh bhí khabar.

*Kángrá.*

That wicked one gave me but one look :  
 And no recollection even of myself remained.

*Notes.*

*Os*, common Panj. pronunciation of *us*.

*Tan man*, *lit.*, body and mind, *i. e.*, one's self.

## 30.

Nir'mohírá, tum se kabhí na bolungí ;  
 Kháke kaṭará, main áp mārungí  
 Nir'mohírá, tum se kabhí na bolungí ;  
 Kháke kaṭará, main áp mārungí.

*Kángrá.*

You heartless wretch, I will never speak to you ;  
 Stabbing myself with a dagger, I will kill myself.  
 You heartless wretch, I will never speak to you ;  
 Stabbing myself with a dagger, I will kill myself.

*Notes.*

*Nir'mohírá* = Hind. *nir'mohí*, heartless, unloving : the root is *moh*, Sansk. and Hind., love : Panj., *mohur*.

## 31.

Pakhiyá lagiyán sune diyán lar'ján ;  
 Pakhiyá lagiyán sune diyán lar'ján :  
 Asán jo kusí diyán nahín gar'ján.  
 Pakhí loch dí laí-de.



Pakhiyá lage sune de búnde ;  
 Pakhiyá lage sune de búnde :  
 Asán bári kusí kane nahín kúnde.  
 Pakhí loch dí laí-de.

*Kángrá.*

The fan with the golden fringes ;  
 The fan with the golden fringes :  
 No one (else) is loved by me.  
 Bring me the fan of my desire.

The fan with the golden tassels ;  
 The fan with the golden tassels :  
 Indeed I will speak to no one (else).  
 Bring me the fan of my desire.

*Notes.*

*pakhí, pakhiyá, Panj., pakkhí = pankhí, a small fan. Cf. Sansk. paksha, a wing, side of anything.*

*lagiyán, diyán, lar'ján, gar'ján, strong specimens of nasalized inflection. See song No. 5, etc.*

*sune, suná, hill dialect, gold. Cf. Hindi forms soná, sauná, sunná, son, gold.*

*diyán, see song No. 23 : of.*

*Asán jo. Asán, Panj. (we) I. jo, to. See song No. 5.*

*kusí = kisé, inflected form, any one. See songs Nos. 23, 27 and 34.*

*lar'ján, hill dialect, fringes = jhálar.*

*gar'ján : corruption of غرض gharaz, necessary. Lit., no one is necessary to me ; I love no one else.*

*loch, Panj., desire, wish.*

*laí-de, laí, conj. part. See song No. 23.*

*búnde, a tassel, silken drop hanging from a fan ; properly an earring, ear-drop Cf. Hind. búnd, (a drop of water) a drop ; Panj. búndá, a drop ; Hind. phund'rá, a tassel. Sansk. vindu, a drop of anything.*

*bári, enclitic, indeed. See song Nos. 7 and 24.*

*kúnde, kúná, Panj. to speak : also kahiná = Hind., kah'ná.*

32.

Asán, bo, sunyá  
 Terá byáh, bo, kítá :  
 Jání, kyá, bo, kítá ?  
 Múíye bo, Phulamún.

Baryá chhamáyá dí pherí ;  
 Bédan hundí terí ;  
 Áí milí-já, bo.  
 Múíye bo, Phulamún.

*Kángrá.*

My dear, I have heard  
 They have married you off, dear :  
 My love, O what have they done ?  
 Come to me, Phulamún.

There is the return after the year and the six months :  
 My love is for you :  
 Come and meet me, my dear,  
 Come to me, Phulamún.

*Notes.*

The custom in the Panjab is for the bride to return home to her parents awhile, after she has been married six months, and again after a year. The lover here reminds Phulamún (a common hill name for girls) of this custom, and says it is nothing to him that they have married her to another, if she will come to him when she comes home again.

*bo*, my dear. See song No. 18.

*kítá*, common form of the past tense of *karná* in Panj.

*múíye bo*, come here. See song No. 25.

*baryá*, of a year. See song Nos. 20 and 23. *barí* and *barhí*, a year = Hind. *baras*, Panj. *var*, *vare*. Cf. Sansk. *varsha*, Prák. *variso*, *varihu\** Panj. *varihá*.

*bédan*, love, hill dialect. Cf. Sansk. root *vid*, to perceive, feel, possess, acquire, marry. Panj. *vedhná*, to contract an amorous friendship. Hind. *bedná* and *bedhná*, to ache, pain.

*hundí*, Panj. form of *hotí*, is.

*ái, milí*, conj. parts. See song No. 23.

33.

Main tere nál bhulke nihorá láyá.  
 Láyá, tán janam ganwáyá.  
 Main tere nál bhulke nihorá láyá.  
 Kadḍh be kaleje main hájar karní ;  
 Akhir putar paráyá.  
 Main tere nál bhulke nihorá láyá.  
 Chun chun kaliyán main sej bichháná ;

\* [*Varihu* is a conjectural Prákrit form. ED.]

Khol taní gal láyá  
Main tere nál bhulke nihorá láyá.

*Panjáb.*

I was mistaken in bringing favours to you.  
I brought them and I was ruined.  
I was mistaken in bringing favours to you.  
I took out my heart and I gave it you :  
In the end you were a stranger.  
I was mistaken in bringing favours to you.  
Taking young flowers I spread a soft bed ;  
I opened my dress and I fell on your neck.  
I was mistaken in bringing favours to you.

*Notes.*

*nál*, Panj. with = se.

*nihorá*, Panj. and Hind. *nihorá*, favour, kindness.

*ganwáná*, *gawáuná*, Panj. to lose, waste. *Janam ganwáná* = Hind. *janam bigárná*, to spoil one's life, to be ruined for life. See song No. 3.

*Kaddh kaleje*, Panj. *lit.*, casting out my heart, giving up my heart. See song No. 22.

*hájar karní*, (*hazar* = *házir*, présent) to make present ; give up.

*putar paráyá*, *lit.*, a stranger's son, a stranger, estranged.

*chun chun kaliyán*, etc. It is not uncommon for the rich to have *belá* (jasmine) flowers picked and spread into a bed, over which they spread a sheet. This is done in *Sáwan* (July-Aug.) when these flowers are plentiful. Similarly rose leaves are used in *Phágun* (March-April.) Fallon *New Hind. Dict.* art. *sej*, gives a riddle which commences exactly as this verse.

Chun chun kaliyán sej bichave,  
Kadhí na pí ke nere áve ;  
Jab dekhe pí ankh ughár,  
Chanchlá chálí, anchlá jhár.

*gal láyá*, idiom, I fell on your neck : I embraced you.

34.

Tain kajo láí thí is kane prit ?  
Eh tán hai sáre jag dá chaṭorá :  
Kusí dá nahín hoyá mít.

*Kángrá.*

Why did you give your love to him ?  
He is indeed a world-wide libertine :  
He was never a friend to any one.

*Notes.*

*kajo*? hill dialect, why?

*chatorá*, a libertine, properly an epicure, one who lives on the best of things.

*kusí* = *kissí*. See song Nos. 23, 27, 31.

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MARRIAGE CUSTOMS.

## 35.

Be *munḍiyá*, *tain nún*  
*Chírá rangáwán gule nár dá* :  
*Terí kaglí dí ajab bahár, we!*  
 Be *larke*, be *larke*,  
*Kanjar-kháne dá jáná chhor de!*

*Kángrá.*

Ah my boy, for thee  
 I will dye a turban like a pomegranate flower :  
 Ah! the wondrous beauty of thy aigrette!  
 Ah my boy, ah my boy,  
 Leave off going to the prostitute's quarter!

*Notes.*

This song is sung by the young women attending the *barát* or marriage procession, and is addressed by way of chaff to any man, young or old, they may happen to meet. It is said that the use of such children's terms as *be*, *munḍiyá*, and *larká* to grown men is a severe hit.

*be*, Panj. women's expression used to young children—Ah! Oh you, O.  
*chírá*, a fine turban of many colours.

*gule nár*, *gulnár*, pomegranate colour, is a favourite dye—see Leitner, *Linguistic Fragments*, Panj. Secretariat Press, 1882.

*kaglí*, hill dialect, the brush-like ornament used in turbans, an aigrette. It is a corruption of the Turki word *kalghí*. *Kaglí* is used to mean also a reward of honour from the old practise of giving aigrettes as a military reward: in this sense too it is used ironically, thus; *tijju barí kaglí lagi gayí!* (hill dial.) a fine reward you have got; a fine thing you have made of it.

*kanjar*, *kanjar*, a mat-weaver; in the Panj., however, the prostitute class (*kanchan*). *Kanjrí*, Panj. a prostitute; this sense is said to have arisen from the very loose character of the Kanjar women.

## 36.

Bábal morá re, naiyar chhuṭá jáe ;  
 Chár kahár morí jí, ḍoliyá le-áo, re :  
 Apná begáná chhuṭá jáe.

*Kángrá.*

Ah my father, I must leave my house ;  
 Four bearers, dear, have brought my palanquin ; alas !  
 I must leave my friends and acquaintances.

*Notes.*

This song is sung when the bride leaves for her husband's house. Fallon *New Hind. Dict.* art. *apná* quotes from the North-West Provinces this song in words almost identical with the above. He calls it the Departure Song or *chálí ká gít*.

Apná bigáná chhuṭá jáe !  
 Bábal re, morá naiyar chhuṭá jáe !

*naiyar*, Hind. poet. for naihar, the father's or parent's house, one's home.

*apná begáná*, friends and acquaintances. See song No. 28.

## 37.

Bedardí swámí ne mujhko  
 Phúlchharíyon se mára, re :  
 Chharíyon se marí ná marúngí ;  
 Bolan se ati mára, re.

*Kángrá.*

My hard-hearted husband  
 Beat me with flower-sticks, alas !  
 Beaten with flower-sticks I will not die ;  
 (But) he beat me much with words, alas !

*Notes.*

On the 4th day after the marriage it is the custom for the bride and bridegroom to fight a duel with light sticks covered with flowers.

*Phulchharí*, *chharí*, a light stick covered with flowers used for the purpose of this duel. The duel is of course a sham one and has led to a proverb quoted by Fallon, *New Hind. Dict.* art. *chharí*. Main ne is ke phúl kí chharí bhí nahín marí, I never touched him at all.

*ati* is pure Sansk. very much, much, = Hind. atká, atkí.

## 38.

Chacharúen dittá ták,  
 Ki maungnúñ khúb larýá ;  
 Súbe dyán larýán mání mirk,  
 Keh yár ghare bich barýá.

*Kángrá.*

The tick gave a bite,  
 At the same time the bug bit well ;  
 (So) Súbá's wife made a sign,  
 So that her friend entered the house.

*Notes.*

In the Kangra District, when the bridegroom goes to claim his bride, it is nearly a universal custom for his bride's female relatives to sit him down to a dinner. They then sit round him and proceed to chaff him about his relatives. Among the rich nothing that is considered indecent is allowed ; among the poor the songs are so broad as to be untranslatable. The above and the three next songs are those sung on such occasions in rich and well-to-do houses.

Súbá is here merely a generic name and represents any relative of the bridegroom who may happen to be married. Any other name can be inserted.

The point of this song is that Súbá's wife makes the bites of the ticks and bugs which infest her person the excuse for letting her lover into the house. The song is valuable as expressing what the rich in Kangra consider inoffensive chaff, and as showing their excessively dirty personal habits.

*chacharúen* : *chacharú*, hill dial., a tick, flea = Hind. and Panj. *chichrá*, *chichrí*. *en*, nasalized inflect. See song No. 5.

*dittá*, Panj. = *diyá*, gave.

*ták*, hill dial., bite of flea or tick.

*ki*, explained to mean in the hill dial. ' *ussí wakt*,' at that very moment.\* I am inclined, however, to consider it is connected with or represents the Panj. conjunction *ke*, or.

*maungnúñ*, hill dial., a bug.

*larýán*, hill dial., a wife, *cf.* Hind. and Panj. *lád*, *lár*, love, endearment : Hind. and Panj. *ládla*, *ládli*, darling, dear ; Hind., *ládo*, pet ; Panj. *ládu*, love ; *ládulá*, darling ; *ládo*, favourite daughter ; Hind. and Panj. girl's name, *Ládo* : Panj. *lári*, bride.

*mirk marná*, to sign to, beckon, hill dial.

*bich*, inside, into. See song No. 18.

\* [*ki* in this sense, "when," "just when," is a wellknown idiomatic expression in Hindí. ED.]

## 39.

Bágen gájar múlí,  
 Merá man boldá :  
 Rámen dárí muṇḥán dí gajúlí,  
 Merá man boldá.

*Kángrá.*

The carrot and radish of the garden  
 My heart desires :  
 Ráma's wife, wanton from the beginning,  
 My heart desires.

*Notes.*

This is the second of the four chaffy marriage songs. See song No. 38.

*bágen*, *Rámen*, good instances of the nasalized inflect. See songs 38 and 5, etc.

*gájar múlí* is a common idiom to signify anything worthless ; hence the sting of this song.

*man boldá*, idiom, *lit.*, my heart speaks ; I desire, wish for, want.

*Rámen*, as *Súbá* in song 38, this is merely a generic name, any other would do.

*dárí*, hill dial., wife. *Cf.* Hind., *dará*, a woman ; *dárí*, slave-girl, concubine ; whence Hind. and Panj. *dáridár*, a bastard. The *Lúdiáná* Panj. Dict. says *dárí* is a female slave taken in war, but is used as a term of sportive abuse. Perhaps 'Ráma's woman' would be the best rendering here.

*muṇḥán*, Panj. *muṇḥ*, *mudḥ*, the beginning. *Cf.* Panj. and Hind. *muṇḥ*, the head : Hind. *muṇḥ*, *mudḥ*, chief, head.

*muṇḥán dí*, from the beginning.

*gajúlí*, hill dial. (*lit.*, itching) wanton.

## 40.

Rámen diyán láriyán khádá nímbwe dá chár.  
 Peṭen ṭumb hoí.

*Chambá.*

Ráma's wife eats lime pickle,  
 And has a feeling in her stomach.

*Notes.*

This is the third of the chaffy marriage songs. See song No. 38. It is a *double entendre*.

*Rámen, peṭen*, nasalized inflect., see previous song.

*láriyán*, wife. See song No. 38.

*chár* = *áchár* or *achchár*, pickle.

*ṭumb*, Panj. touch, feeling.

## 41.

Rúpe dáriyán  
 Batte bich gallán kítíyán ;  
 Sun, kítíyán, jí !  
 Dárúye diyán kaṭoriyán pítiyán ;  
 Sun, pítiyán, jí !

Chambá.

Rúpá's wife  
 Sits by the roadside talking,  
 Listen, talking, Sir !  
 Drinking cups of wine,  
 Listen, drinking, Sir !

*Notes.*

This is the last of the chaffy marriage songs. See song No. 38. To sit by the roadside and to talk to the passers by is considered the height of impropriety in a woman (see song No. 18), and here it is added to by drinking wine.

*dáriyán*, wife. See song No. 39.

*batte bich gallán kítíyán*. See song No. 18, where almost the same expression occurs in the same sense.

*Home Customs.*

## 42.

Ajji main ne jáná ho ap'ne des :  
 Sundar kar'ke bhes, bánká kar'ke bhes.  
 Nir'mal jal, bári ṭhaṇḍ'rí pawan hai,  
 Mukh'rá dekh'ná bes.  
 Ajji main ne jáná ho ap'ne des.

Kángrá.

To-day I must go to my own country :  
 Making myself handsome, making myself smart.  
 (There) the water is pure, and the wind is cool,  
 And the faces beautiful to look upon.  
 To-day I must go to my own country.

*Notes.*

*ajji* = *áj*, to-day.

*bári*, also, moreover. See song No. 7.



*ṭhand'rí* = *ṭhandí*, cold. The insertion of *r* and *r* in such words is not uncommon. See song Nos. 44, 45.

*bes*, (a curious word) the best. Fallon, *New Hind. Dict.* has *bís*, adj., better, more excellent.

## 43.

“*Ní kuryé, já tún sauh'rián piṇḍ!*”

“*Dúngí khúí te ghará nahín khich'dá.*”

“*Lai, lai hath wich ṭiṇḍ!*”

*Ní kuryé, já sauh'rián de piṇḍ!*”

*Panjáb.*

“My daughter, go you to your husband's village!”

“The well is deep and the water-pot does not draw.”

“Take a small water-pot in your hand!”

My daughter, go to your husband's village!”

*Notes.*

This song is a hit at the hard work, young wives are made to do in their husband's houses, and their unwillingness to leave their own homes.

*ní*, vocative exclamation used towards women. Panj.

*kurí*, Panj., a virgin; but used by parents to their daughters, married or unmarried.

*sauh'rián piṇḍ*, *sauh'rá*, father-in-law, *sauh'rián*, Panj. parents-in-law.

*piṇḍ*, Panj. a village. *Sauh'rián de piṇḍ*, Panj. parents-in-law's village = husband's home.

*te* = ate, Panj. and.

*ghará, ṭiṇḍ*; *ghará*, the ordinary earthen pot for water; *ṭiṇḍ*, Panj. the small earthen water-pot used with a Persian-wheel in wells; here obviously used for the dim. of *ghará*.

*wich* = *vich* = *bich*; inside, in. See song No. 18.

*khich'dá* = *khainch'tá*, draws. Cf. *úchián*, next song.

## 44.

*Gharyán, be tún chhail lohára,*

*U'chián ḍaṇḍián díúrá, be.*

*Díúrá bál'sán sammak-rátí,*

*At'rá ghol'sán baríyá parátí:*

*Main ghar bír práhunán, be.*

Bh'ro, bh'ro, be gad'wá, ṭhaṇḍ'ren pánién ;  
 Bír dharyáyá ghar gayá, be.  
 Kháyán, be bírá, bare bare g'ráhen,  
 Sas'rí áwasí karkasá, be.  
 Áwasín, áwasín, merá kyá kar'sín ?  
 Ik gharí pal páhunán, be.

*Kángrá.*

Forge me, oh thou good blacksmith,  
 A lamp with a tall stem, O.  
 I will burn the lamp all night,  
 And I will mix flour on a large plate ;  
 I entertain my brother in my house, O.  
 Fill, fill, O cup, with cold water ;  
 My brother goes thirsty to the house, O.  
 Eat, O brother, large mouthfuls,  
 Mother-in-law will come scolding, O.  
 She will come, she will come: what will she do to me ?  
 I am only entertained an hour, O.

*Notes.*

The nasalized inflect. so often above noted is very strongly marked here. *Gharyán* and *kháyán* are imperatives ; again in *úchián-dañḍián* we have the fem. form of it, and in *ṭhaṇḍ'ren pánién* the masc. form. See song No. 47.

*úchá* = *unchá*, tall. Cf. songs Nos. 31, 45, 50, 47; 43.

*ḍañḍí*, the beam of a pair of scales: the stem of the tall kind of Indian brass lamp.

*díurá* = *díurá* = *díá*, a lamp.

*bál'sán*, *ghol'sán* ; fut. forms masc. : *áwasín*, *áwasí*, *kar'sín* ; fut. forms masc. Cf. song Nos. 15, 21, 23.

*sammak-ráti*, Panj., all night. *sammak*, all, the whole, is only found in this phrase : (?) connected with *sab*, *sabh*, all.\*

*át'rá* = *átá* : *ṭhaṇḍ'ren* = *ṭhaṇḍe* : *práhunán* = *páhunán*. All instances of the insertion of *ṛ* and *r*. See song No. 42.

*práhunán*, *páhunán*, to entertain : *páhu*, a guest.

*bh'ro*, *bh'ro* = *bharo*, *bharo* ; fill, fill.

*gad'wá*, Panj., a small brass drinking vessel (*loṭá*).

*dharyáyá*, hill dial., thirsty. Cf. Panj. *tis*, *tih* and *treh*, thirst : *tihái*, thirst and *tiháiá*, thirsty. (?) *dharyáyá* = *treháiá*, thirsty.

*g'ráhen*, mouthfuls : *garáh* or *garás*, a handful of food as eaten by the hand, a mouthful.

[\* It is a *semitatsama* word, for Sanskrit *samyak*. Ed.]

## 45.

“ Ghar ghar d'rekán phuliyán ;  
Tinhán d'rekán dí thand'rí chháún,  
Bo bháiyá, lai-chal.”

“ Agen seh naḍiyán ḍughiyán :  
Tún tán rah ap'niyán sassú den pás,  
Bo bhainen, rah ghar.

Agen seh kutte bhaunk'de ;  
Tun rah ap'niyán sassú den kol,  
Bo bhainen, rah ghar.”

“ Kuttyán jo páng hí churí,  
Bo bháiyá, lai-chal.  
Lai-chal ammán den pás,  
Bo bháiyá, lai-chal.

*Kángrá.*

“ (Where) the lilacs flower at every house ;  
(Where) the shade of the lilacs is cool,  
O brother, take me.”

“ In front the rivers are deep :  
Do you then remain with your mother-in-law ;  
O sister, remain at home.

“ In front the dogs bark ;  
Remain with your mother-in-law ;  
O sister, remain at home.”

“ I will throw cakes to the dogs ;  
O brother, take me.  
Take me to my mother :  
O brother, take me.

*Notes.*

*d'rek* = bakáyan ; the Persian lilac, *melia composita*. It is almost the shadiest tree in India, better even than the *ním*, its relative. It is also related to the *tún* and the mahogany. It bears large bunches of lilac flowers, and may be seen along the roadsides in several Panjáb districts. Fallon, *New Hind. Dict.* wrongly calls it the oleander (see art. بکاین) the proper name for which is kaner or kanail and the scientific name *nerium odorum*. Fallon by the way (art. کنیر) renders kaner, too, by oleander.

*tinhán*, Panj., those, they, the.

*thand'rí* ; see song Nos. 42, 44.

*chháún*, Panj. = Sansk. and Hind. chháyá, shade.

*seh*, he, she, it, that, the. See song No. 19.

*bhainen*, *en* is a curious inflect. here, as *bahin* is fem., see song No. 44.  
*bhainon* for *bahino*, occurs in song No. 47, *q. v.*

*kuttyán jo, jo* = *ko, to*. See song No. 5.

*pánghí* fut. form of *páná*, to throw. See songs Nos. 23, 25.

*den* = *de*, of, Panj.; see song No. 21. *den pás* = *ke pás*: *den kol* = *de kol*, Panj., = *ke pás*, Hind.

## 46.

Dhuron Láhoron nimbú áyá, áí-bíkyá bajár ;

Meryá ras'liá nimbuá múlen liyá.

Laikar paisá, haṭán jo dauryá nimbú ánde chár ;

Meryá ras'liá nimbuá múlen liyá.

Laikar p'rát'rí chíran baiṭhí, ṭuk're kíte chár ;

Meryá ras'liá nimbuá múlen liyá.

Laikar nimbú chhamke páyá, musak gayí bajár ;

Meryá ras'liá nimbuá múlen liyá.

Laikar nandán bhái sikhá-liyá, 'bhábo kaḍḍh búhe báh'r ;

Meryá ras'liá nimbuá múlen liyá.

Laikar soṭhá maran lagyá ; bhábo nún kaḍḍhya báh'r ;

Meryá ras'liá nimbuá múlen liyá.

Laikar áṭá gundhan baiṭhá, kar-dittá pan'sár.

Meryá ras'liá nimbuá múlen liyá.

Koṭhen chaṛhí karí hakkán maryán, 'á-já ghar dí nár' ;

Meryá ras'liá nimbuá múlen liyá.

Laikar kaṛ'chhí aggí jo dauryá : lokán dittí phaṭ'kár ;

Meryá ras'liá nimbuá múlen liyá.

*Kángrá.*

From far Láhor limes came and were sold in the bazaar ;

I bought juicy limes.

Taking money I ran to the shops and bought four limes :

I bought juicy limes.

Taking a knife I sat down to peel them ; I cut them in four ;

I bought juicy limes,

Taking the limes I made a relish (with them) ; the smell reached the  
bazaar ;

I bought juicy limes.

Taking him my husband's sister taught her brother, 'Turn my brother's wife out of the house.'

I bought juicy limes.

Taking a stick he began to beat me : he turned the brother's wife out.

I bought juicy limes.

Taking flour he sat down to knead, and he made it watery.

I bought juicy limes.

Getting on to the roof he shouted out, 'come, my house-wife.'

I bought juicy limes.

Taking the ladle he ran to the fire : the people cried shame ;

I bought juicy limes.

### Notes.

*dhuron Láharon*, Panj. inflect. *from afar, from Láhore.*

*ái-bikyá, ái* conj. part. ; see songs Nos. 32, 23.

*ras'liá* = *rasilá*, juicy.

*múlen liyá*, common hill phrase, bought. *múlen*, inflected nasally from Panj. *mull* or *múl*, price (= Hind. *mól*).

*ánde*, Panj. form of *áte* = *lit. came*. Here used idiomatically for 'to get.' See song No. 56.

*haṭán jo* = *háṭon ko*, to the shops.

*p'rát'ri*, in the hill dialect, a paring knife or instrument. *parátí* and *parát* is a large dish usually, and Panj. *parát'rá* is a wooden kneading trough. See song No. 44. This word *p'rát'rí* is a curious one.

*chír'ná*, to peal = Hind. *chhíl'ná*.

*chhamk'ná*, Panj. = Hind. *chhaunk'ná*, to fry spices in butter. Hind. *bagkár'ná*, = Panj. *tur'ch'ná*, means to pour hot butter on to spices. All these words have the sense of to season. The seasoning here referred to, called in Panj. *neurá*, is thus made. Chillis or spices are mixed with oil or *ghí* and fried till the mixture burns, slices of lime are then thrown in. While cooking the smell is so pungent as to make all near it cough and sneeze, and so penetrating as to make the neighbours unpleasantly aware of what is going on.

*musak* = *mushk*, smell, odour.

*kaddh búhe báh'r*, cast her beyond the threshold ; Panj. *kaddh'ná*, Panj. to cast, throw. *búhá*, Panj. threshold. *báh'r* = *bahir*, outside, beyond.

*nún*, Panj. (= *ko*) to.

*pan'sár*, watery, thin. (?) *Pání*, water, (in Panj. in composition, *pan*) + *sár*, all.

*koṭhá* (*koṭhen*, masc. nasal. inflect, see above, *passim*) the upper story (*bálá khána*) of a house, the roof.

*haklén mar'ná*, hill dial., to shout out, call out.

*kar'chhí* = *kar'chhí*, a brass ladle.

*aggí jo* = *ág ko*, to the fire. *jo*, see song No. 5.

*lokán* = *logon* (log), people, (they).

*phaṭ'kár*, blame ; usually a curse, malediction. *phaṭ'kár dená*, to cry fie or shame on, to blame.

## 47.

Bhainon ! sás gayí Láhor : main ghar thamyán, bhainon !  
 Bhainon ! pahilá hath páyá koṭhí áṭe dí, bhainon !  
 Dúyá hath páyá kúpá ghíúe dá, bhainon !  
 Tíjā hath páyá cháṭá gure dá, bhainon !  
 Bhainon ! pahilá púrā báhyá, billián chhikkyá, bhainon !  
 Bhainon ! dúyá púrā báhyá, paṛes'ní puchhyá, bhainon !  
 Bhainon ! tríá púrā báhyá, sas ái-rahí, bhainon !  
 Tawe heṭh lukáyá, roṭí pakáwaní, bhainon !  
 Bhainon ! jhúṇḍe heṭh lukáyá, mathá ṭek'nán, bhainon !  
 Bhainon ! píṛhíyá heṭh lukáyá, píṛhí sas dí, bhainon !  
 Bhainon ! néi kúne satyá, chúhá bhur'kyá, bhainon !  
 Bhainon ! néi lárhiá satyá, sihi tapyá, bhainon !  
 Bhainon ! soh'ren pak'rí dāng, jethen mung'rí, bhainon !  
 Bhainon ! soh're dí bhají-gaí jangh, jethē dí ung'lí, bhainon !  
 Bhainon ! unhán jo paí-gaí ap'ní, main púrā chhakí-liá, bhainon !

*Kángrá.*

Sisters, mother-in-law went to Láhor : I had charge of the house, sisters !  
 Sisters, first my hand found the flour-binn, sisters !  
 Secondly my hand found the ghí-bag, sisters !  
 Thirdly my hand found the sugar-pot, sisters !  
 Sisters, I baked the first sweet-cake and the cat sneezed, sisters !  
 Sisters, the second sweet-cake I baked and the neighbour asked ques-  
 tions, sisters !  
 Sisters, the third sweet-cake I baked and mother-in-law came, sisters !  
 I hid it under the baking-pan, baking bread, sisters !  
 Sisters, I hid it under my veil, making my obeisance, sisters !  
 Sisters, I hid it under the chair, mother-in-law's chair, sisters !  
 Sisters, taking it I threw it into a corner and a rat snatched at it,  
 sisters !  
 Sisters, taking it I threw it into the home-field, a tiger leapt across  
 sisters !  
 Sisters, father-in-law seized a stick, brother-in-law a mallet, sisters !  
 Sisters, father-in-law's thigh was broken and brother-in-law's finger,  
 sisters !  
 Sisters, each of them got his own (troubles), I eat the cake, sisters !

*Notes.*

*Bhainon*, see song No. 45.

*koṭhí*, (*cf.* *koṭhá*, in previous song) an inner (or upper) room in native houses used as a storeroom ; larder, granary, store-room.

*kúpá ghíúe dá*, the leathern *ghí* vessel. *ghyo, ghíú, gheú*, Panj. = *ghí*; see song No. 5. *Kupá, kúpá, kuppá*, the large leathern vessel used for keeping *ghí*.

*chátá*, the vessel for receiving the juice of the sugarcane as it comes from the mill. *chátá gure dá* the molasses pot. For an accurate description of *gur* and the native processes of sugar-making, see Carnegy's *Kachahrí Technicalities*, art. *úkh*.

*púrâ báhyá*: I put the cakes to bake: I put it on the fire. *rotí báh'ná*, to put bread on to the fire, is a common expression; *lit.*, to make the bread expand. This sense of *báh'ná* seems to have escaped the Dicts. The *púrâ* is a sweet cake made of *ghí, gur* and flour.

*chhikkyá*: *chhikk'ná*, Panj., = Hind. *chhínk'ná*, to sneeze. Cf. *pakhí* = *pankhí*, song No. 31. And *ḍughá* = *ḍúnghá*, song No. 45; *úchá* = *unchá*, song No. 44. The sneezing of a cat (or in fact any sneezing) is considered a bad omen in India. Cf. song No. 50.

*pares'ní* = *paṛosan*, a female neighbour: my neighbour became inquisitive.

*tawá*, Hind., an iron plate for baking bread, a griddle. Fallon.

*jhúndá* (Panj. *jhund*, Hind., *chádar*), a cloth worn by women over their heads and faces to conceal them.

*mathá tek'nán*, *lit.*, I struck my forehead; I prostrated myself. The Kángará custom is for young wives or the girls of a family to prostrate themselves and touch the feet of any old female relative on seeing her for the first time in the day. The mother is excepted.

*pír'híyá, pír'hí*; a low stool with a high straight back used by native women.

*neí* (conj. part., see song Nos. 23, 32) from Panj. *nená* (= *lená*, Hind. *n* for *l*), to take.

*satyá*; *sat'ná*, hill dial., to throw.

*bhur'khyá* (*lit.* jumped, leapt), used of a rat or mouse, to scratch, pull at, make a noise.

*lár'hí, lár'í, lah'rí, lár'hiá*, hill dial., the field adjoining the house, the home-paddock, the compound.

*mung'rí*, hill dial., a small wooden mallet used for patting earth.

*bhaj'ná*, Panj., to be broken. Cf. Hind. *bhich'ná*, to be crushed Sansk. root, *prich*.

*unhánjo*, to them, *vide supra*.

*paí-gaí*, had befallen. On them their own (troubles) had fallen. *painá* Panj. = Hind. *paṛ'ná*, see songs Nos. 21, 26.

*chhakí*, conj. part. (see *neí*, above), from *chhak'ná*, Panj., to eat.

*billián chhikkyá* and *soh'ren pak'rí*. These are good examples of the nasal inflect. so frequently noted above. Here in both cases used for the

agent with *ne*; *ían*, fem. and *en*, masc. This is very common in the hills. *E. g.*, as familiar examples, *ghorián khai liyá*, the mare eat it: *ghoren khai liyá*, the horse eat it. See song Nos. 44, etc.

## 48.

Jhul, jhul, meriye pakhíye; lap lap kar'de nág:  
 Bír biyáh'ná chalyá mundhen sab'j kumán:  
 Bír biyáhá áyá áí-baithá t̥haṇṇhe bág.  
 Ral milá, saheliyo: bhábo dekhán jánán,  
 Bhábo dá kí dekh'ná? Sánwal'rí mutyár!  
 Bháiyá sádá hai garíb'nán: bhábo hai chak-chál!

Kángrá.

Move in and out, my fan, as the snake turns and twists:  
 My brother has gone to his wedding with his green bow on his shoulder.

My brother has returned married, and sits in a cool garden.  
 Come together, maids,—to go and see our sister-in-law.

What is there to see in our sister-in-law? She is nut-brown and full grown!

Our brother is meek: our sister-in-law is tricky.

## Notes.

*pakhíye*, *pakhí*, = *pankhí*, a small fan. See song No. 31.

*lap lap kar'ná*, to twist in and out, to wriggle along: hill dial. *Cf.* Panj., *laph*, a wave, surge, billow; Hind., *lap jhap chál*, a rapid awkward gait; *lip'na*, to bend as a cane.

*mundhen sab'j kumán*: green bow on shoulder, fully armed or dressed. *Mundhen*, nasal inflect., on the shoulder. In the old days in Kángrá, the carrying of a green bow was the sign of being fully got-up for a holiday occasion. Green is the usual colour for luck in India.

*mutyár*, Panj., a fully developed girl: grown-up girl: a girl of the age of puberty. Also = *moṭá*, fat, stout.

*sádá*, Panj. = *asádá*, our.

*chak-chál*, hill dial., clever, sharp, tricky. *Cf.* Hind. *chik'ná*, oily; *chik'ní-chup'rí bát*, oily speech, flattery: *chak'má*, a trick.

## 49.

“Ní budhyé, búhe de wich hai chuh'rá;  
 Tán siṭṭ-de ghar dá kúrá;  
 Tur'te lai jáwe.”



Bhábí nún ákhiá, “jhab’ke kurá kadḍh siṭṭ”  
 “Muṇḍe nún roṭí khuláwe :  
 Mur’ke lai jáwe.”

*Panjáb.*

“Grandmother, the sweeper is at the doorway ;  
 Then throw him the house-rubbish,  
 That he may quickly take it away.”  
 Then he said to his sister-in-law, “throw him the rubbish at once.”  
 “I am giving the boy bread ;  
 Let him come again and take it.”

*Notes.*

*Moral*, it never gets done at all.

*búhe*, Panj., threshold ; see song No. 46.

*wich* = *vich* = *bich*, inside, Panj. See song No. 18.

*chúh’rá*, Panj., a sweeper.

*siṭṭ’ná*, Panj., throw away : cast away.

*kadḍh siṭṭ*, Panj., emphatic, both verbs meaning to throw. See song No. 46.

*mur’ke*, Panj., returning.

50.

Tún tán dede, be faqírá,  
 Mainún achhí, be, dawái.  
 Tún tán dede, be hakímá,  
 Mainún achhí, be, dawái.  
 Jíh’te jhaṭ’paṭ ákhán bich  
 Dedewe dikhái.

*Panjáb.*

Do you then, O faqír, give  
 Me good medicine, O.  
 Do you then, O doctor, give  
 Me good medicine O.  
 From which quickly in my eyes  
 Sight may be given.

*Notes.*

*mainún*, Panj., = *main nún*, to me.

*jíh’te* = *jis’sé*, from which : *te* = *to* = *ton*, Panj., = *se* and *te*, Hind., from, with.

*ákhán* = *ánkhán*, eyes ; see song Nos. 44, 45, 31, 47, 56 for the omission of this *n*.

## NURSERY RHYMES.

## 51.

Merá khinún nahín mil'dá, we !  
 Main kithe já dhunḍángí ?  
 Kujh bás nahín áundí :  
 Main kithe já súnghángí ?

*Panjáb.*

My ball I cannot find, O !  
 Where shall I go and search ?  
 No smell comes from it :  
 Where shall I go and smell ?

*Notes.*

*khinún, khinnú, khiddú, khiddo*, Panj., a small ball or plaything :  
 a child's bouncing ball.

*we* = *be*, O !

*kithe?* Panj., *lit.*, in what place ? where ?

## 52.

A, re koko ; já, re koko !  
 Jangal pakke bér :  
 (Merá bíbí sone máng'tá ;)  
 Dam'rí ke do ser.

*Panjáb.*

Come, O crow ; go, O crow !  
 The wild-plums are ripe in the jangal :  
 (My baby wants to sleep ;)  
 Two sers for a pie.

*Notes.*

This and the next three songs are sung by my ayahs, Panjábís, to my son aged about a year, to send him to sleep. They seem to be standard songs for English babies, but I do not know for certain if they are sung by the women to their own children.

*koko* ; a crow, child's bugbear : bugaboo.

*ber*, the wild-plum : *Zyziphus jujuba*.

*bíbí*, a little baby, applied to any European baby, male (as here) or female : probably it is a corruption of the English word 'baby.'

*dam'rí*, a pie : a nominal coin : for nothing, for a song.

## 53.

Nindí, nindí, bíbí !  
Roṭi, makhan, chíní !

*Panjáb.*

Sleep, sleep, baby !  
Bread, butter and sugar !

*Notes.*

This is a song in English nurseries. See song No. 52.

*nindí* = *nind*, sleep. *Nindí* is the usual form of the word in nurseries. *E. g.* *Nindí karo*, go to sleep, is a very common expression by ayahs towards very young children.

*bíbí*, baby. See song No. 52.

## 54.

Merá bíbí sotá,  
Bilátí pankhá chal'tá hai :  
Merá bíbí sotá,  
'Arab ká pání pítá hai :

*Panjáb.*

My baby sleeps,  
The thermantidote is working :  
My baby sleeps,  
And drinks pure water.

*Notes.*

An English nursery song. See song No. 52.

*bíbí*, baby. See song No. 52.

*Bilátí pankhá* = *Viláyatí pankhá* or English *pankhá*, which is the ordinary Hind. and Panj. term among the servants of the English for the thermantidote.

'*Arab ká pání*, this is a puzzle. It has been explained to mean, 'sweet water' or 'pure water.' In Arabic '*arab*' and '*arib*' are used to mean 'much pure water,' or as verbs, 'having much water' (of wells, rivers, etc.) This may account for this expression, but the derivation seems doubtful. Perhaps the expression should be *adrak ká pání*, ginger water or gingerade.

## 55.

Alang-palang ká pál'ná,  
 Resham lágí dorí ;  
 Kábul se mughalání áí  
 Kharí jhuláve pál'ná ;  
 Nindí, nindí, bíbí !  
 Nindí, nindí, karo.

*Panjáb.*

A swing-cradle for your bed,  
 Hung with silken ropes ;  
 The nurse has come from Kábul  
 To make the cradle swing :  
 Sleep, sleep, my baby,  
 Sleep, sleep.

*Notes.*

This is the last of the English nursery lullabies. See song No. 52.

*pál'ná* and *palan*, a swing-cradle, cradle.

*lágí* = *lagí*, fastened.

*mughalání*, properly a female Mughal (Moghul): used for an attendant in the women's apartments in Musalmán houses; a maid, housemaid, maid-servant, nurse.

*nindí*. See song No. 52.

*bíbí*. See song No. 52.

## 56.

Hun min'jo kihán mil'ne ?  
 Gaddien andá air,  
 Pattar pattar bak'riyán khai-láe,  
 Bhat'naulyán khah'de bair.

Hun eh nahín phul'ne.  
 Kuní jíná ? kuní mar'ná ?  
 Eh kamm phirí kuní kar'ná ?

Hun min'jo kihán mil'ne ?  
 Barhí bhar phirí kuní bas'ná ?  
 Kus mitre kane has'ná ?

Hun eh nahín phul'ne.

*Kángará.*

How shall I get them now ?  
 The shepherd's flock has come  
 And the goats have eaten all the leaves,  
 And the squirrels have eaten the wild-plums.

This (tree) will not flower now.  
 Who will live? who will die?  
 Who will do this again?

How shall I get them now?  
 Who will live again a whole year?  
 With what friend shall I laugh (and play)?  
 This (tree) will not flower now.

### Notes.

The tenor of this song is rather elevated for small children; it is, however, very popular. The child is supposed to arrive at a favourite *ber* tree (wild plum, *Zyziphus jujuba*), and finds that all the fruit and leaves have been destroyed by goats and squirrels.

*hun*, Panj., now.

*min'jo*, hill dialect, to me; = *main* + *jo*. See song No. 5.

*kihán?* Panj., how? See song No. 23.

*Gaddien*, en dialect. inflect. See song No. 5, etc. The Gaddís are a caste of Hindú shepherds in Kángrá and Chambá.

*andá* = *átá*, comes. Cf. song No. 46.

*air*, *ír*, Panj., a flock (sheep, goats, etc.)

*bhat'naulí*, hill dial., a squirrel. (Hind. *gilah'rí*); but I rather doubt this.

*khah'de* = *kháe*, eat.

*kuní?* hill dial., who? *kus?* (= *kis*) inflect. form of the above. Cf. songs Nos. 23, 27, 31.

*kamm*, Panj., = *kám* in all its senses.

*barhí bhar*, a full year: *barhí*, a year. See song No.

*has'ná*, for *hans'ná*, to laugh. Cf. songs Nos. 31, 44, 45 and 47.

### LOCAL SONGS.

#### 57.

“Chal; Chambe chákari jáná, miyán;

Chal; Chambe chákari jáná, miyán.”

“Aukhí re ghátí, bikh'rá re paindá;

Aukhí re ghátí, bikh'rá re paindá:

Godí men bálak yáná, miyán;

Godí men bálak yáná, miyán.”

“Chal; Chambe chákari jáná, miyán;

Chal Chambe chákari.”

*Kángrá.*

“Come and take service in Chambá, friend ;  
 Come and take service in Chambá, friend.”  
 “That difficult pass, that difficult path ;  
 That difficult pass, that difficult path :  
 A young child in my arms, friend ;  
 A young child in my arms, friend.”  
 “Come and take service in Chambá, friend ;  
 Come to service in Chambá.

*Notes.*

This is one of the songs of the Gaddís or Hindú shepherds of the Kángrá mountains (see song No. 56). Service under the Chambá Rájá is looked on as very remunerative in Kángrá, because, though the pay is insignificant, the room for exaction is unlimited. The mountains, however, into Chambá from Kángrá are very high and difficult.

Fallon. *New Hind. Dict.*, art. گھاٹی quotes a ‘hymn’ in almost the exact words of this song.

Aughaṭ gháṭí, mushkil painḍá, godí men bálak yáná.

So the above song may be an adaptation from some well known hymn.

*bikh'rá*, Panj., difficult, impracticable.

*re*, exclamation used towards something bad. *Cf. re koko*, O that crow ! Song No. 52.

58.

Gadeṭiye bo, ghasútarí kháná jáná, bo !  
 Gadeṭiye bo, ghasútarí kháná jáná, bo !  
 Gaddí terá aj maṛhe bich nahínon ;  
 Chite bich sukh kihán páná, bo ?

*Chambá.*

O shepherdess, O come and have a slide !

O shepherdess, O come and have a slide.

Thy shepherd to-day is not at home ;

O how will happiness be in thy heart ?

*Notes.*

This is another song of the Gaddís (see song No. 56). A slide down the sides of the snow-clad mountains is a common amusement. This is a woman's song.

*Gadeṭí*, a Gaddí woman, a Gaddí's daughter ; shepherdess. *Ēṭí*, hill dial., is a common termination to signify the daughter or woman of a tribe or caste. *Cf. Khatreṭí*, a Khatri woman ; *Brahmaṇeṭí*, a Brahman woman ; *Chamareṭí*, a Chammár woman ; etc.

*bo*, O, See song No. 18, etc.

*ghasútarí*, hill dial., a slide in the snow : a slide down the snow-clad mountain side : toboganing. *Ghasútarí kháná*, to slide, to have a slide.

*Gaddí terá*, *lit.*, thy Gaddí, thy shepherd : among the Gaddís it is used for husband, but not for any other male relative. *Gaddí terá*, thy husband : *Gaddí merá*, my husband.

*marhe* ; Panj., *marh*, *marhí*, a Hindu tomb or monument : hill dial., a monument or temple on a hill top : among the Gaddis a house, a hill-side hut.

*bich*, in : see song No. 18.

*kihán* ? Panj., how ? see song No. 23.\*

## 59.

Báří Anjaníyán den melen, bo, bhandorú laṛyá :

Bhandorú laṛyá, bo, bhandorú laṛyá.

Ákhen Anjaníyán den melen, bo, bhandorú laṛyá !

Log sáre mele de jhárán bich ghus'ṛe, bo :

Gusáín tithú dá ghare bich baṛyá,

Bich baṛyá.

Múíye, Anjaníyán den melen, bo bhandorú laṛyá.

*Kángrá.*

Indeed the bees stung at Anjaná's fair, O :

The bees stung, O the bees stung.

Verily the bees stung at Anjaná's fair, O !

All the people at the fair rushed into the jungles, O :

The priest of the place ran into his house,

Into his house.

My dear, the bees stung at Anjaná's fair, O.

*Notes.*

The monkey god Hanumán was the son of Anjaná, wife of Kesarí, a monkey, by Vayu or Pavana, the Wind ; whence his metronymic Anjaneya. At Gurk'rí, four miles from Kángrá town, there is a temple to Anjaná, and a fair is held there in her honour in October. The story goes that many years ago a man at the fair accidentally disturbed a bees' nest, and the bees dashed out and stung all the people, who ran into the thick jungles in the neighbourhood.

*báří*, indeed, verily. See song No. 7.

*den*, of : see song No. 21.

*bhandorú*, a bee ; hill dial.

\* The *on* in the word *nahinon* in the above song I have explained at p. 157 (*i*) as an intensive termination. The word should, however, be perhaps explained as *nahín on* = *nahín o* = *nahín hai*, is not, where *on* (*o*) = *hai*. See footnote to p. 161.

*ákhén*, hill dial., indeed, verily : (?) connected with Panj. *ákh'ná*, to say, tell.

*bich*, into, in. See song No. 18.

*tithú*, hill dial., there. So also *hithú*, here ; *kithú* ? where ? *jithú*, when : and so on. Cf. Panj. *tithe*, there, and *tithon*, thence ; and so on.

*múíye*, my dear. See song No. 32.

## 60.

Asán, bo, je sunyá khinnuen pattan par áyá :

Dittí, bo, majúrí khinnuen pár langháyá.

Khinnuen dí ram-jham láín chírebáliá :

Khinnuen dí ram-jham !

Bag'dí bag'dí Rái bich, pání hán main kúrú.

Háth mat lándá be ! Murak jándá chúrá.

Khinnuen dí ram-jham láín chírebáliá :

Khinnuen dí ram-jham !

Bag'dí bag'dí Rái bich pání hán bhamíriyán :

Mulak ujáryá Bhaunen diyán jhíriyán.

Khinnuen dí ram-jham láín chírebáliá :

Khinnuen dí ram-jham !

Bag'dí bag'dí Rái jit pání hán bhuáriyán :

Des bigáryá Bhaunen diyán kumháriyán.

Khinnuen dí ram-jham láín chírebáliá :

Khinnuen dí ram-jham !

Sar'kín sar'kín jáná, hathen kawwe dí, be, sóthí :

Pichhen murí dekh ! Terí nár, bo, kharotí !

Khinnuen dí ram-jham láín chírebáliá :

Khinnuen dí ram-jham !

*Kángrá.*

O, when I heard that bouncing balls were at the ferry :

O, I paid the fare and had a bouncing ball brought across.

A gaily-turbaned man brought the bouncing ball :

The bouncing ball !

I am throwing rubbish into the rolling Ráví.

O don't take my hand ! my bracelets break.

A gaily-turbaned man brought the bouncing ball :

The bouncing ball !



I am throwing twirly-whirlies into the rolling Ráví :  
 The water-carrying girls of Bhaun have ruined the country.  
 A gaily-turbaned man brought the bouncing ball :  
 The bouncing ball !

I am throwing the brooms into the rolling Ráví :  
 The potter-women of Bhaun have ruined the country.  
 A gaily-turbaned man brought the bouncing ball :  
 The bouncing ball !

O, you walk the roads with *kawwá*-stick in hand :  
 Turn and look back ! O your wife is standing (there) !  
 A gaily-turbaned man brought the bouncing ball :  
 The bouncing ball !

#### Notes.

This song is very popular among young married women, and exhibits the peculiar habit many of them have of playing with children's bouncing-balls (*khinnán*, see song No. 51). They try and see how often they can bounce them up and down without a fault.

Bhaun is the city part of the town of Kángrá, and Rái stands for Ráví, which, however, does not flow past Kángrá, but on the other side of the Dhaulá Dhár or Outer Himálayan Range.

The first things a native wants in a new place are water and a *ghará*. These at Kángrá are supplied by the *jhírís* and the *kumhárís* who hawk them about to strangers. They are of notoriously loose character, hence the allusion in the song.

*Asán, bo, je sunyá* : cf. song No. 32 : when I heard. *Je = jo*, when : usually it means if, in Panj.

*majúrí*, vulgar for *majdúrí* = *mazdúrí*, a labourer's pay. I have heard *majúr'ní* used for a female cooly in the Panj. Courts.

*langháyá* ; Panj. *langháuná*, causal of *langh'ná*, to pass over : to get brought over : to fetch over.

*ram-jham*, hill dial., the bouncing up and down of a ball. Cf. Hind. *rim-jhim*, the patter of rain.

*chírebáliá* for *chírewáliá* = *chírewálá*, *lit.*, he of the checkered turban (*chírá*, see song No. 35) : a man with a turban of many colours : *wáliá* for *wálá* is a common Panj. form seen in many family names, *e. g.*, Ahlu-wáliá. *Chírewálá* has also an idiomatic sense of medical practitioner.

*pání hán*, I have thrown ; *páná*, to throw ; cf. songs Nos. 23, 25, 45, etc.

*bhamírí* (cf. Hind. *bhambírí*, a butterfly), the common Indian toy consisting of a small stick with paper fixed round the top so as to whirl quickly in the wind : a twirly-whirly.

*khinnuen, Bhaunen, pichhen*; for the termination *en*, cf. songs Nos. 47, etc.

*jhírí* fem. of *jhír*, hill dial., = Panj. *jhinwar* (Hind. *kahár*) the carrier caste: in the hills the water-carriers (*bhishtí*). The women of this caste are very loose in character.

*jit*, in which. See song No. 25.

*bhuári* for *buhári*, a broom.

*sar'kín*: *ín*, apparently another form of *en*; see songs Nos. 47, etc.

*kawwá*, (Hind. *ák* or *ákḥ*) hill. dial., the large swallow-wort: *saccharum officinarum*.

*murí*, having turned: for the term *í* see song No. 23.

*kharotí* (= *khalotí*) standing still.

## RIDDLES AND COMIC SONGS.

### 61.

Sárang phariyá sárang nún.  
 Jo sárang boliyá áe,  
 Je sárang ákhe sárang nún  
 Tán sárang mukh te jáe.

*Panjáb.*

The peacock caught a snake.  
 When the thunder rolls,  
 If the peacock makes his cry  
 Then the snake slips from his mouth.

### Notes.

The above is a play on the several meanings of the word *sárang*; viz., (1) a peacock, (2) a snake, (3) thunder, (4) the peacock's cry: *sárang* also means (5) a musical measure or *rág* sung at midday, (6) a cloud, (7) a frog.

Fallon, *New Hind. Dict.*, quotes the Hindí version of this song; art. *سارنگ*.

### 62.

Bak'rí bolí, "main! main! main! main!"  
 "Main" men márí jáe.  
 Mainá bolí, "main na! main na!"  
 Baiṭhí shakar kháe.

*Panjáb.*

The goat says, "I! I! I! I!"  
 And in saying "I!" is killed.  
 The *mainá* says "I am nothing! I am nothing!"  
 And sitting (at ease) is fed with sugar.

*Notes.*

Here we have a play upon the word “*main*” and the bleating of a goat at the shambles: and also a play upon the words “*mainá*” and “*main na*”. The catch has a moral to it, “the proud man has a fall and the humble gets good things.”

## 63.

Rukhe par Gaddí charhyá :

Sun, charhyá, jí !

Pakká dárú raryá :

Sun, raryá, jí !

*Chambá.*

The shepherd climbed into the tree :

Listen, sir, he climbed !

The ripe pomegranate fell :

Listen, sir, it fell.

*Notes.*

*rukhe*, Panj. *rukkh*, *rukkh'rá*, a tree.

*Gaddí*, see song No. 56, etc.

*dárú*, hill dial., a pomegranate. Cf. Hind. *dárimí*, *dárim* : Sansk. *dálíma* and *dádíma*.

*raryá*, hill dial., to fall (of fruit).

## POLITICAL SONG.

## 64.

Merí sundar pyáří áí mandar men ;

Hans hans kar'tí hai, be, khilí.

“Kábul kí laráí, yáro, sun'kar, mujh'ko

Ho, be, rahí thí bekalí.

Kábul már'ke kab'je men lée

Jítí nahín hai Hirát galí.”

*Panjáb.*

My pretty dear came into the house ;

Laughing she is, oh, bursting with laughter.

“I have heard about the Kábul war, my friend,

And oh I have remained ill at ease.

Kábul we have conquered and taken into our possession,

But have not conquered the road to Hirát.

*Notes.*

Very popular all over the Panjab during the late Kábul war.

*khilí*, bursting with laughter.

*bekalí*: *kal honá*, to be at ease ; *bekal honá*, to be ill at ease, to be out of joint.

*galí*, a pass, road.

*Note on some earthen pots found in the alluvium at Maheşvara (Mahesar).*

—By P. N. BOSE, B. SC., F. G. S., *Geological Survey of India.*

(With two Plates.)

Maheşvara is the capital of the southern portion of Holkar's territory known as the Subhá of Nimar, and is situated on the Narmadá some 40 miles south of Indore. Modern Maheşvara rose into importance during the reign of Ahalyá Báí who made it the seat of her government. As containing the ashes of that remarkable and venerable woman it is largely resorted to by pilgrims.

Captain Dangerfield in his paper on the Geology of Malwa\* mentions having been shewn in the alluvium at Maheşvara large "earthen vessels and bricks," which were stated "to have been, at a very remote period, overwhelmed by a shower of earth." Since Dangerfield's time, however,—and he wrote more than 60 years ago—no one has taken any notice of them. I happened to pass through Maheşvara last April, and wanted to avail myself of the opportunity to examine the antiquities in question. I was located in a bungalow to the west of the town. (Pl. XIV, fig. 1.) The upper 6 feet of the alluvium upon which the bungalow stands, is composed very largely of broken pottery, and I extracted a nearly whole urn-shaped earthen pot, quantities of more or less damaged cup-shaped vessels, fresh water shells, fragments of lower jaw and bones of Ruminants, &c. The pottery remains had evidently been carried by the river from some place higher up; and I learnt on inquiry, that at the eastern extremity of the town, there were to be seen by the river side the remains of an ancient city turned upside down; as my informant stated, through supernatural agency. The banks of the Narmadá at the place (known as the "Mandal kho") are some 65 feet high. Approaching it by boat, one sees from a distance two well-defined beds of unequal thickness, the upper (about 20 feet) remarkably light-coloured, and the lower (about 45 ft.) of a brownish hue. On getting to the place, my guides pointed out towards the base of the upper bed portions of pottery-work, no doubt as they had been pointed out to Dangerfield threescore years ago, and are described by him as large earthen vessels. The pottery-works appeared to enclose round wells, of which I counted half-a-dozen. They are all more or less inaccessible, and it is not without considerable difficulty that I managed to clamber up to one.

The two zones of the alluvium just mentioned are separated by a thin stratum of very dark-coloured clay which to all appearance formed the soil of the now inhumed city. The lower portion (6 ft.) of the light coloured upper zone contains bits of charcoal and fragments of pottery in abun-

\* Malcolm's "Central India," Vol. II, p. 325.

dance. The presence of the former would lead one to infer a large admixture of ashes. Pieces of human and cattle bones, small pebbles, bricks and a few large rolled pebbles chipped off artificially were obtained from this bed. The overlying alluvium (about 14 ft.) is characterised by the entire absence of these, and the occurrence of large rolled pebbles and freshwater shells. The pottery-work seen from below is found on examination to be composed of very thick, closely fitting circular pieces open at both ends, measuring  $5\frac{1}{2}$  in. vertically, and with a diameter of a foot and a half. From the well enclosed by this pottery I dug out a very large number of earthen pots of various shapes and sizes piled up with their mouths downward, some quite empty, others filled partially or entirely with an argillaceous material. The length of the vessels varies from 11 to 7 inches, and the diameter from 8 to 6; the diameter of the mouth which is without a lid ranges between 5 and 3 inches. There is no ornamentation except an unsymmetrical furrow or two an inch below the neck. See Pl. XIV, XV, fig. 2—5.

The contents of the pots when not empty are an indurated marl presenting a vesicular appearance, and containing bones of birds and small mammals and fragments of charcoal. The vesicles are irregularly elongated, and are encrusted over with a thin yellowish-brown substance which Mr. Mallet of the Geological Survey (who very kindly analysed a specimen) considers to be the remains of some decomposed vegetable matter. Large numbers of ribs probably of goats and sheep and some teeth were got mostly from the interstices between the pots. The entire absence of human bones or human teeth from inside the well is notable.

The well dug into (*g* in Pl. XIV, fig. 1) goes down about 10 ft. into the lower zone of the alluvium, though the boundary-work of pottery is carried only 2 feet downward. Earthen pots were found from top to bottom all, as remarked before, with their mouths directed downward.

As the other wells were quite inaccessible, they could not be opened up without excavations on a large scale for which I had no time. If similarity of appearance might justify us in inferring anything we would infer them to contain earthen vessels also similar to those obtained from the well just described. It would be extremely desirable to examine them, especially as excavations may lead to important discoveries and throw some light on the early history of India. I may mention in this connection that I noticed at one end of the section, at "Mandal koh," two rows of bricks (*k* in the diagram), as if they enclosed the door of a house.

The points which present themselves for determination are—

- (1.) The age of the inhumed town.
- (2.) The purpose for which the well described in this paper was constructed, and the earthen vessels placed in it.
- (3.) The cause of inhumation.

I have not been able to settle any of these important questions to any-

thing approaching satisfaction. I shall, however, throw together a few notes in the hope that they may be of some service to the archæologist.

The shape of the earthen vessels is quite peculiar, and the potters of the district have long since ceased to make anything like them. When we consider, besides, the thickness of the alluvium covering the wells, and of the pottery-bed below the bungalow, as well as the age of modern Maheṣvara itself which is built upon these deposits and is at least some four centuries old,\* we can have no doubt about the antiquity of the inhumed town. That there was an ancient city of the name of Maheṣvarapura or Maheṣa-Manḍala, there is fair historical evidence to prove.† It is possible that the relics now discovered mark the site of that city.

Cautley in his account‡ of an ancient town discovered near Saharanpur speaks of a well near the site of that town from which “a great quantity of *gharás* or waterpots were taken out whole, as if,” says he, “they had fallen into the well and sank.” He does not, however, describe them or their contents, nor does he tell us how they occur. Their large number, and the circumstance of their having been taken out whole, make their occurrence by mere accident extremely improbable, and incline me to suspect that they were, like the earthen pots under notice, placed in the well by human hands, and for one and the same purpose. But what could this purpose be? In the present instance certainly, the wells could not have been village wells, for in that case there would not have been so many of them close together especially so near the river. Nor could they evidently have been meant for irrigation purposes. The most eligible hypothesis that has presented itself to me is, that the *gharás* were dedicated to the dead, some with the ashes after cremation, and others with cooked cereals and meat. The ashes would explain the presence of bits of charcoal in the marly contents of the *gharás*. The vesicular texture of these contents, and the peculiar lining encrustation of the vesicles could be satisfactorily accounted for by the mixing up of the cereal grains with marl brought into the pots by infiltration and their subsequent decomposition. The evolution of gases during this process would, as observed by Mr. Mallet,

\* The inscriptions at Kāleṣvara and Mátamgeṣvara, the two oldest temples at Maheṣvara bear the dates Samvat 1622 and 1623 respectively. An inscription in a mosque near the fort deciphered to me by a Munshi gives 800 *Hijra* as the date of its erection.

† Maheṣvara has been identified by Cunningham with the *Mohishifalopulo* of Hiouen Thsang. (“Ancient Geography,” p. 488.) The ‘Mahiṣa Manḍala’ to which a Missionary was sent by Aṣoka in B. C. 240 (Turnour “Maháwanṣo,” pp. 71-73) is probably present in the names Maheṣvara and Maṇḍaleṣvara which are only four miles apart.

‡ Journal of the As. Soc. of Bengal, Vol. III. for 1834, p. 225.

cause the vesicles to be diverse and irregular ; and such is found to be the case. Some at least of the bones found are probably the remnants of dishes of animal food.

Preserving the ashes after cremation and supplying the dead with cooked food, were practices in vogue with many tribes, both Indian and extra-Indian. Major Mockler, for instance, describes some earthen pots from Makrán,\* in which he says the dead were supplied with cooked food. But in this and similar cases the urns or pots occur in well recognizable and indisputable graves. In the instance at hand, however, the pots are extraordinarily numerous, and their mode of occurrence quite peculiar.

The Thero Mahádeva who was sent by Aśoka in B. C. 240 to Mahíṣa Maṇḍala† is reported to have made 40,000 converts to Buddhism, and ordained 40,000 more as priests. Hiouen Thsang, however, describes the people of the kingdom of Maheśvarapura as heretics, the most numerous being the *Páṣupatas*.‡ So that if the well had anything to do with Buddhist funeral rites, it must have been sunk either before, or during the earlier centuries of the Christian era. But as the Buddhist topes hitherto discovered are to my knowledge of a quite different structure from the well-tope at Maheśvara (if tope indeed it be), I am inclined to think that the latter was the work of some non-Buddhist Scythian tribe in which case too the date could not be later than that just surmised.§ I have not, however, discovered any certain traces of such a tribe. The Bheels, the aboriginal people of the district, burn their dead, except infants and adults who die from unnatural causes.

Dangerfield speaks of a shower of earth as the cause assigned for the inhumation ; I was told that the place had been overturned. These traditions probably point to an earthquake which would cause submergence, as in the case of the fort and village of Sindru on the Indus.||

The collections consisting of *gharás*, bones, &c., have been presented to the Indian Museum.

\* Proc. A. S. B. for July 1877. The vessels found by Major Mockler now in the collection of the Indian Museum are not unlike those which form the subject of this paper.

† See note, ante p. 228.

‡ “ Hist. de la vie de Hiouen Thsang ” pp. 414-415.

§ James Prinsep from an examination of the coins discovered by Cautley assigns the early centuries of the Christian era as the date of the destruction of the ancient city near Saharanpur.

|| Lyell's “ Principles of Geology,” 10th edition, Vol. II, p. 99.





# I N D E X

TO

JOURNAL, ASIATIC SOCIETY OF BENGAL, VOL. LI,

PART I, FOR 1882.

**A**BHAYAKARA GUPTA, a Buddhist Saint, p. 16.

**B**IHARI Language, p. 129.  
 Bon or Pon Religion, of China, p. 112.  
 Bose, P. N., Note on some earthen pots found in the alluvium at Mahesar, p. 226.  
 Buddhism compared with Confucianism, p. 109.  
 ——— Rise and Progress of, in Tibet, p. 1.  
 ——— ditto, in Mongolia, pp. 58, 66.  
 ——— ditto, in China, p. 87.

**C**HINA, Bon or Pon Religion of, p. 112.  
 ——— Muhammadanism in, p. 114.  
 ——— Ho-u-se or Hoi Hoi Religion in, p. 114.  
 ——— Rise and Progress of Buddhism in, p. 87.  
 ——— religious sects, prior to Buddhism, pp. 87, 88.  
 ——— Hinayána School in, p. 92.  
 ——— Tantrikism in, p. 93.  
 ——— Vaipulya Darśana in, p. 94.  
 ——— Mahâyána School in, p. 94.  
 ——— S'únyatá Philosophy in, p. 96.  
 ——— Sárártha Vádi School in, p. 99.  
 ——— Literature, Philosophy, Religion of ancient, p. 99.  
 ——— Medical works of, p. 105.  
 ——— Music of, p. 105.  
 Confucian philosophy, pp. 100, 105, 109.

**D**ALAI LAMA, p. 31.  
 Dás, Babu S. C., Contribution to the Religion, History, &c. of Tibet, pp. 1, 15, 53, 87, 99, 115, 121

Dub-thah S'elkyi Meloñ, a Tibetan work, text and translation of, pp. 58, 66.

**F**OLKSONGS from the Panjáb, p. 151.

**G**EDUNDUB, a Grand Lama of Tibet, p. 24.  
 Gelug-pa or Reformed Buddhism in Tibet, pp. 5, 125, 127.  
 ——— ditto, in Mongolia, p. 69.  
 Genealogy of the Mongolian Monarchs, p. 73.  
 Grierson, G. A., Manbodh's Haribans, Text, p. 129.  
 Gyalwa Ton-Dub, a Taśi Lama, p. 23.

**H**ARIBANS, a poem of Manbodh, Text, p. 129.  
 Hinayána School in China, p. 92, in India, p. 115.  
 Hoi Hoi, see Ho-u-se.  
 Hor, see Mongolia.  
 Ho-u-se or Hoi Hoi Religion in China, p. 114.

**I**NDIAN Buddhists in Tibet, p. 2, 3, 4, 7, 9, 29, 53.

**J**IN, see Buddhism.

**K**ANGRA, folksongs from, p. 151.  
 Kha-dub-Geleg-pal-ssañ, a Taśi Lama, p. 21.  
 Khug-pa-Lhas-tsi, a Taśi Lama, p. 18.

**L**AMA, classes of, in Tibet, pp. 11, 14.  
 ——— lives of the Taśi Lamas, p. 15.  
 ——— Dalai Lama, p. 31.

Legdan Jyad, a Buddhist Saint, p. 16.  
 Life, of Taśi Lamas, p. 15.  
 ——— of Tsoñ Khapa, p. 53.  
 ——— of Nágárajuna, p. 115.  
 Literature, of ancient China, p. 99.  
 Lochavas or Tibetan Pandits, pp. 1, 5, 6,  
 12, 18, 55.  
 Lossañ·Chho-kyi Gyal-Tshan, a Taśi  
 Lama, p. 25.  
 Lossañ Ye-še-pal-ssañ-po, a Taśi Lama,  
 p. 27.  
 Lossañ Paldan-Ye-še, a Taśi Lama, p. 29.  
 ————— his journey to Peking,  
 p. 43.  
 Lo-ssañ-Tagpa, see Tsoñ Khapa.

**M**AHĀYĀNA School in China, p. 94,  
 in India, p. 118.  
 Mahesar, note on some earthen pots found  
 at, p. 226.  
 Maheśvara, see Mahesar.  
 Maithilī dialect, p. 129.  
 Manbodh, Text of Haribans of, p. 129.  
 Manjuśrī Kīrti, a Buddhist saint, pp. 15,  
 54.  
 Monastery, of Taśi Lhunpo, pp. 24, 43.  
 ————— of Nálendra, in Magadha,  
 p. 115.  
 Mongolia, Rise and Progress of Buddhism  
 in, pp. 58, 66.  
 —————, genealogy of Monarchs of, p. 73.  
 Muhammadanism, in China, Tibetan ac-  
 count of, p. 114.

**N**AGARJUNA, a Buddhist Saint, pp. 54,  
 115.  
 Nálendra, Monastery of, p. 115.  
 Nīnmapa or ancient Buddhist School of  
 Tibet, p. 6.

**P**ANDITS, Indian, in Tibet, pp. 2, 3, 4,  
 7, 9, 53.  
 Panchhen-Rinpochhe, see Taśi Lama.  
 Panjáb, Hindú Folksongs from, p. 151.  
 Philosophy, Confucian of China, pp. 100,  
 105.  
 —————, S'unyatá, in China, p. 96.  
 —————, of ancient China, p. 99.  
 —————, ethical of China, p. 100.  
 Pon, see Bon.  
 Pots, earthen, found at Mahesar, p. 226.

**R**AVERTY, Major G. H., memoir of the  
 author of the *Ṭabaqát-i-Náşirí*, p. 76.  
 Religion, of Tibet, pp. 1, 15, 53, 87.  
 —————, of ancient China, p. 99.  
 —————, Bon or Pon, of China, p. 112.  
 —————, Ho-u-se or Hoi Hoi, in China,  
 p. 114.

**S**AKYA PANDITA, a Taśi Lama, pp.  
 19, 66, 67.  
 Sárārtha Vádi School in China, p. 99.  
 School, Sárārtha Vádi, in China, p. 99.  
 —————, Gelug-pa, p. 127.  
 —————, Buddhist Dogmatic of Tibet, pp. 5,  
 121.  
 ————— Nīnmapa or ancient, of Tibet, p. 6.  
 ————— Hínayána, in China, p. 92, in In-  
 dia, 118.  
 —————, Maháyána, in China, p. 94, in In-  
 dia, 118.  
 Shehu, see Confucian philosophy.  
 Sonam-chho Kyi-Lañpo, a Taśi Lama,  
 p. 22.  
 Subhuti, the Buddhist Sthavira, p. 15.  
 S'unyatá Philosophy, spread of, in China,  
 p. 96.

**T**ABAQAT-I-NAŞIRÍ, memoir of au-  
 thor of, p. 76.  
 Tantrikism in China, p. 93.  
 Taśi Lamas, Lives of, in Tibet, pp. 15, 18.  
 Taśi-Lhunpo, Monastery, in Tibet, pp. 24,  
 43.  
 Temple, Lt. R. C., some Hindú Folksongs  
 from the Panjáb, p. 151.  
 Tibet, classes of Lamas of, pp. 11, 14.  
 —————, lives of Taśi Lamas of, p. 15.  
 —————, monastery of Taśi Lhunpo, p. 24.  
 —————, Tsoñ Khapa, Reformer of, p. 53.  
 ————— Rise and Progress of Buddhism in,  
 p. 1.  
 ————— Buddhist Dogmatic Schools of,  
 p. 5, 121.  
 ————— Nīnmapa, or Ancient Buddhist  
 School of, p. 6.  
 ————— Terma works of, pp. 13, 124.  
 Tsoñ Khapa, life and legend of, pp. 53, 124.

**V**AIPULYA DARS'ANA, in China, p. 94.

**Y**UN-TON-DORJE, a Taśi Lama, p. 20.

Fig. 2.

Fig. 3.



a { a' = Upper zone of the alluvium.  
a''

b = Stratum of dark clay.

c = Lower alluvium.

d e } = Wells (g=well dug out.)  
f g }  
h }

k = Bricks.



Fig. 4.

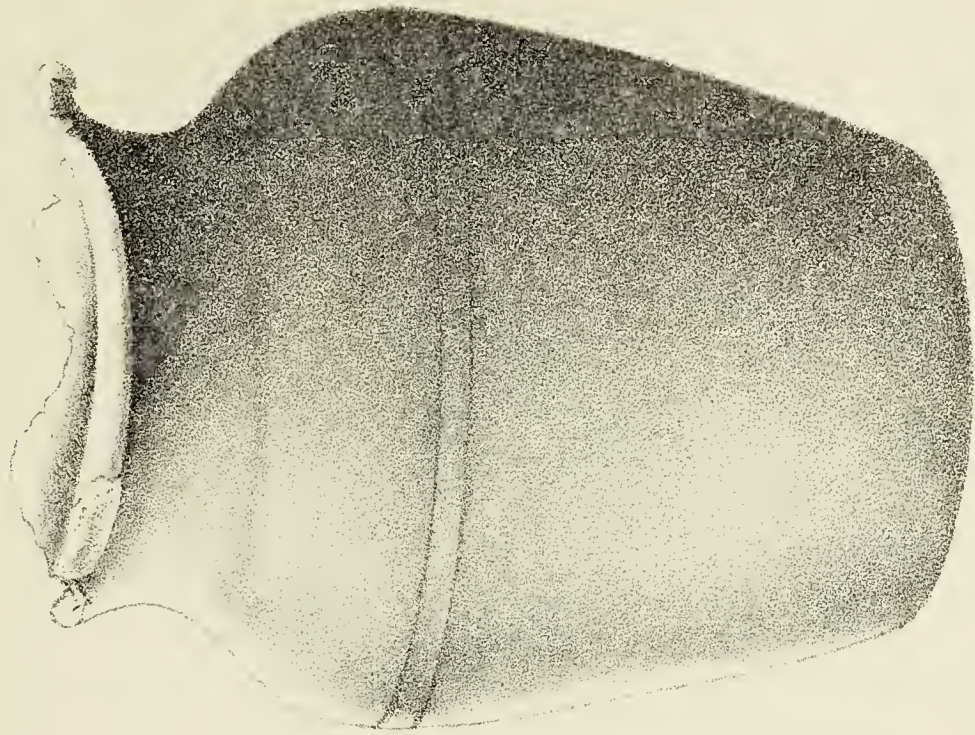
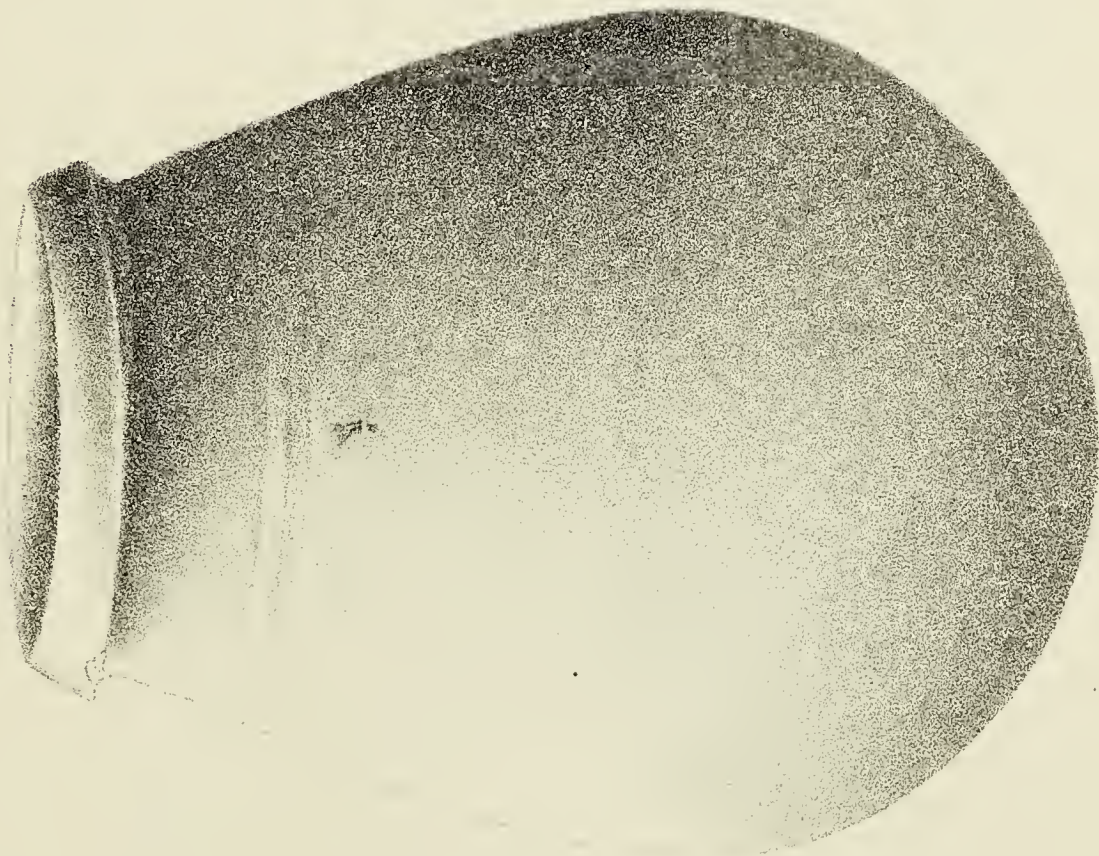


Fig. 5.











AN INTRODUCTION  
TO THE  
MAITHILÍ LANGUAGE  
OF  
NORTH BIHÁR

CONTAINING  
A GRAMMAR, CHRESTOMATHY & VOCABULARY.

BY  
GEORGE A. GRIERSON, B. C. S.



PART II.  
CHRESTOMATHY & VOCABULARY.

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## TABLE OF CONTENTS.



|                                | <i>Page</i> |                               | <i>Page</i> |
|--------------------------------|-------------|-------------------------------|-------------|
| An original letter, Text, ...  | 1           | ७। मान                        | ... 60      |
| Translation, ...               | 2           | ८। विरह                       | ... 62      |
| Song of King Salhes, Text, ... | 3           | ९। विरहान्त                   | ... 75      |
| Translation, ...               | 11          | १०। गीत नाना प्रकार           | ... 76      |
| The Marsía, Text, ...          | 20          | Translation—                  |             |
| Translation, ...               | 21          | 1. Young Love, ...            | 79          |
| Nág Songs, Text, ...           | 22          | 2. The Commencement of        |             |
| Translation, ...               | 23          | Rádhá's love for Kṛishṇ,      | 80          |
| Song of the Famine, Text, ...  | 24          | 3. Rádhá's Beauty, ...        | 83          |
| Translation, ...               | 29          | 4. Meetings, ...              | 87          |
| The Poems of Vidyápati Thá-    |             | 5. The Bridal Night, ...      | 88          |
| kur, Introduction, ...         | 34          | 6. Excuses, ...               | 94          |
| Text,                          |             | 7. Lover's Quarrels, ...      | 95          |
| १। वयःसंधि                     | 42          | 8. Separation, ...            | 97          |
| २। श्रीराधाक पूर्वराग          | 43          | 9. Reunion, ...               | 109         |
| ३। श्रीराधाक रूप               | 47          | 10. Miscellaneous, ...        | 109         |
| ४। मिलन                        | 50          | Harkh Náth's Poems, Text, ... | 112         |
| ५। अभिसार                      | 52          | Translation, ...              | 117         |
| ६। लाय                         | 58          | Vocabulary, ...               | 125         |





A CHRESTOMATHY  
OF  
THE MAITHILÍ LANGUAGE.



This reading book contains nearly all the Maithilí Literature I have been able to collect. I hope that every word in it will be found in the Vocabulary; special precautions having been taken to secure this object.

The prose will be found much the purest, being practically written according to the rules laid down in the grammar. The poetry is not so pure, poetic license admitting many Hindí and Braj forms and words. These will be found noted in the Vocabulary. Of the poets, the worst sinner in this respect is Fatúrí Lál, in the song of the Famine. Bidyápati or Vidyápati, as he is indifferently called, is comparatively pure, but, as might be expected, archaic forms and words appear in his poems, and he is frequently obscure and almost always difficult. Often he exhibits a neatness of expression and conciseness worthy of Martial. I hence put him near the end of the reading book, though his songs are the first which I collected and reduced to order.

The first piece given, is a letter copied *verbatim et literatim* from a letter filed in my court; only names of persons and places have, for obvious reasons, been changed, and a few signs of punctuation added.

॥ श्री चंपावती निकट दुरमिल झा लिखित पत्र ॥

स्वस्ति चिरंजीवि चंपावती केँ आशीष, आगा लकुमनक जुबानी ओ चीठी सौँ अहाँ सभक कुशलकेम बूझल, मन आनंद भेल । श्री लक्ष्मी देबि केँ नेना कोट कहिन्हि, जेहि सौँ ओकर परवरण होइक से अबश्य कर्त्तव्य थीक; जनिका माता नहिँ; अहैँ लोकनिक भरोस तेल कुँड़क निगाह रहैन्हि । एक बकस पठाओल अकि, से अहाँक हेतु, अहाँ राखब; बकस मेँ को ६) टा रुपैया केँक, ओ मसाला सभ केँक; से बकस खोलि दुइ टा रुपैया ओ आधा २ सभ

मशाला लक्ष्मी दाइ केँ अपने चुपे देबैन्हि, दुइ टा रुपैया मसाला बक्स अपने राखब ; अहैँ लै भेजाओल अछि । कोनो बातक मन में अंदेशा मति राखी ; जे चीज बस्तु सभ अहाँक नोकसान भेल अछि, से सभ पङ्गत, तखन हम निश्चित हैब ॥

श्री समधी जी केँ प्रनाम ; आगा भोला साज केँ बजत दिन भेलैन्हि अहाँ लोकनि तकाजा नहिँ करैछियेन्हि ; हमरा बेटा जेहन छथि, से खूब जनैछी ; जलदी रुपैया असूल करू, नहिँ त पीकू पकताएब । बखारीक धान सभ बँच लेलन्हि, एह बेकूफ केँ कहाँ तक नीक अकिल हैतैक ॥

श्री बाबू गोबिंद केँ आशीष ।

रुपैया अमोट धारा

|                    |     |   |
|--------------------|-----|---|
| { रहिकाक पङ्गना    | २ ) | २ |
| { श्री लक्ष्मी दाइ | २ ) | २ |
| { श्री छोटी जनी    | २ ) | २ |

TRANSLATION OF A LETTER WRITTEN BY DURMIL JHA'  
TO MUSAMMA'T CHAMPA'BATI',

After compliments, may you live for a long time. My good wishes to Champabati: Moreover, I have learnt both from the mouth of Lachhuman, and from your letter that you are all well, and my heart has been pleased thereby. Lakshmi Debí has had a little child, and we must make arrangements for its support; she has no mother, and I hope that you will keep an eye on her, and see that she gets every thing necessary (*lit.* oil and pots). I have sent you a box herewith, it is for you, keep it. In the box there are six rupees, and some *Kábuli*\* fruits; open the box, and give two rupees and half the fruit to Lakshmi Dái, but give it privately. You will keep two rupees, the remainder of the fruit, and the box; I have sent them for you. Don't be unhappy about anything: all your property, which has been spoilt, will be recovered for you; and then only will I be easy in my mind.

My compliments to the father-in-law. Moreover, it is a long time since you have pressed Bholá Sáhu to pay the money he owes. You know what sort of temper my son has, so realize the money quickly, or you will repent afterwards. He has sold all the paddy in the granary. When will the fool get decent wisdom?

My good wishes to Gobind Bábu.

\* The word *masála* usually means "spices." I am, however, assured that here it must be translated as above.

|                           | Rs.   | Slabs of mango<br>conserve. |
|---------------------------|-------|-----------------------------|
| For the Rahiká bridegroom | ... 2 | ... 2                       |
| „ Lakshmí Dái             | ... 2 | ... 2                       |
| „ the Little Folk         | ... 2 | ... 2                       |

The next piece selected is the song of king Salhes. It is most popular throughout the district amongst the low caste people, and is printed word for word as it was taken down from the mouth of a Dom. Salhes was the first Chaukídár, and is much worshipped by Dusádhs, a caste whose profession is to steal and to act as Chaukídárs, preferably the former. Throughout Tirhut, Salhes *asthans* can be seen under the village *pípal* tree, composed of a raised mud platform surmounted by mounted figures made of clay, representing the various characters of the song. Here the Dusádhs worship him.

Although a song, it is written in prose, and is chanted, rather than sung. Note that, throughout, Transitive Verbs in the past tense frequently take inflections which properly belong only to Neuter Verbs.

## ॥ अथ गीत राजा सलहेसक ॥

१ । भेल भिनसरवा ठाढ़ि दरवाजा गै मालिनि कर जोरि मिनती करैकथि देब मुनिक नाम, सुनु इन्द्रासन कपन कोटि देबता जे इन्द्र जनम देलैन्हि छठि राति सोइरी घर में ताहि दिन लिखि देल सलहेस सन बर । जनक कारन अचरा बान्हलि, पर पुरुष मुँह नहिँ देखलि, जनम पाए सिन्दुर नहिँ पेन्हलि । जनि स्वामीक कारन काँच बाँसक कोहबर बान्हलि, रचि रचि ठौरलि लाली पलङ्ग सेज भारि ओकाओलि, जनका कारन । सिकिआ चीरि बेनिआ बनाओलि स्वामी कारन ॥ गौरी आओत ना ॥

२ । हाहा गे । भेल भिनसरवा, कोइलि बोलइत, दरवजवा ठाढ़ि कल जोरि मिनति करैकथि कपन कोटि देबकेर नाम पर । सुनु इन्द्रासन इन्द्र लोक छठि राति जाहि दिन जनम देलैन्हि सोइरी घर में ताहि दिन लिखि देल सलहेस सन बर । बालपन अचरा बान्हलि, पर पुरुष मुँह नहिँ देखलि, जनम पाए सिन्दुर नहिँ माँग पहिरलि । जनका कारन काँचे बाँसक कोहबर बान्हलि, लाल पलङ्ग सभ रङ्ग सेज ओकाओलि, सिकिआ चीरिकै बेनिआ बनाओलि ॥ गौरी अवत ॥

३ । नान्हिटा सँ पोसलजँ, एतेक बस्तु आनि कै घर में रखलजँ, तैओ न स्वामी सलहेस ऐलाह । जनका कारन फुलवाड़ी रोपलि, रङ्ग रङ्ग फल आनि

लगाओलि, बेली फूल, चमेली, ओ बुलकुंज, नेवार, तेखरिक फूल फुलवाड़ी लगाओलि ऊनि सलहेसक कारन, साँची बीड़ा पान लगाओलि, मेदनी फूल गाँजा आनि लगाओलि, तैओ सलहेस मोरंग नहिँ आएल। बिना पुरुष सौँ कोना दिबस गमाएब, एहि सोग सन्ताप सँ तेजि दितऊँ मोरंग राज, देस पैसि कै स्वामी तकितऊँ । स्वामी सलहेस जौँ मिलतथि, स्वामी सलहेस लै राज भोगितऊँ, नहिँ मिलताह हिआ हारि घुरब, सोग सन्ताप सौँ पानि धसि खसब, फेरि पलटि मोरंग नहिँ आएब । जनम सौँ गहना गढ़ाए राखलि, कहिओ नहिँ पहिरलि, आइ मन होइअकि जे गहना पहिरि एना म देखितऊँ, जे केहन लगैअकि सूरति ॥

४। गहना पहिरि बैठलि मालिनि सुरखी देखै एना मैँ । बड़ सुन्दर लगैअकि, एक रती सिन्दुर कारन माँग उदास लगैअकि । तखन दमसि उठलीह घर सौँ, बिलकुल गहना खोँइका बाँधलि, घर सौँ चलि भेलि मालिनि । नगर गुजरात तेजि देब, जहाँ भेटताह स्वामी सलहेस देस पैसि ताकब ; जौँ कतऊँ मिलताह स्वामी, तौँ लैकैकँ आएब मोरंग राज ; नहिँ मिलताह हिआ हारि लौटब, सोग संताप सौँ बुड़ि कै मरब ॥

५ । भोर होइत भिनसरवा कनैति घर सौँ बहार भेलि, चारु दीस ताकथि, बाट ठाढ़ि पचतावथि जे नहिँ भेटै बाट बटोहो, नहिँ भेटै संग समाज, ककरा दिआ समाद पठाएब । हिआ हारि कै चललीह मालिनि कनैत चललीह मालिनि स्वामीक उदेस । डेगेर चललीह, जोजन भरि जाए जुमलीह अपना फुलवाड़ी ; फूल देखि धरती खसलि मुरकाए, तखन लोटि लोटि कनै लगलीहि फुलवाड़ी मैँ । ऊनक कानब सुनि संग समाज सखी बहिन भोर होइत आइलि ऊनका फुलवाड़ी । तखन जाए पुक्कबहन्हि सखी कै जे कोन वेड़ा है फुलवाड़ी मैँ कानब, की ऊनका माए बाप गारी देलक, की परोसिआ उलहन देलक ताहि विरहँ ऐलीह फुलवाड़ी ॥

६ । तखन पुक्कैथीन्हि चंपा जे की जानि घर सौँ बहार भेलि । तब कहैथीन्हि दौना मालिनि एक सलहेसक कारन घर तेजलऊँ, घर तेजि स्वामी सलहेसक कारन चललऊँ । पाँचो सखी चली कमला घाट जे कमला घाट मैँ स्वामी सलहेस हाथी नमावै औताह, ओहि ठाम जौँ मिलताह स्वामी सलहेस तौँ लाएब जादू सौँ लेभाए । आनि अपना फुलवाड़ी मड़वा बान्हि बिआहि देब ; तोहरा काड़ि कोनो सखी नहिँ द्रिष्ट रोपब, तील कुण लै उसरंगि देब ।



तौ पाँचो बहिनि चललीहि कमला नहाए, जाए जुमलीहि ठीक दुइ पहर में  
कमला घाट में, ठाढ़ि चारु दीस बाट ताकथि जे कोन दीस सौँ सलहेस  
आताह । तखन चीर उतारि तेहि ठाम राखलि तेल फुलेल कमला में भसाए  
देलि ॥

७ । कमला में भसाए कल जोरि मिनति करैअक्कि, जे जलदी सलहेस केँ  
मंगाए दिअ जे दरसन होए । पाँचो बहिनि एतवा कहि कै कमला में डब  
देलैन्हि । आसन डोलि गेल, कपन कोटि इन्द्र देवता जाए कै पैठल जहाँ बैठल  
कचहरी में ताहि ठाम, उदमत लगाए देल । सभटा हाल कहि देल सलहेस  
केँ, तोहरे कारन पाँच सखी बारह बरख अचरा बान्हलि; आवै कहब कमला  
घाट स्वामी सौँ दीदार हैत । एतवा समाद सलहेस केँ गेल अक्कि; सलहेस  
कहल अक्कि जे हम नहिँ जाएब, सुगा पठाए बेदुली मंगाए इअार केँ सहि-  
दानी देखाए देब । तखन एतवा खबरि सलहेस केँ भेल अक्कि, लगले ऊकुम  
देल भिनमा खवास केँ डेउड़ी सौँ सुगा आनि दे; भिनमा खवास गेल अक्कि,  
सात खंड डेउड़ी पिंजरा टाँगल जाए, भिनमा खवास पिंजरा उतारल तौ  
पिंजरा उतारि लाएल, बीच कचहरी सलहेस के आगा राखल, सुगा बहार  
केँ सुगवा उड़ाए देल । तर तेजल धरती उपर असमान बिचली परती सुगवा  
देए चक भाउर चलि गेल कमला घाट । पाँचो बहिनि कमला में खेलाए  
धमाउर, उपर में सुगा देए चक भाउर । चारु दीस नजरि खिड़ाबै, खन  
कनडेरियँ सुरखी परेखे, खन द्विष्टि गेदुली पर देए ऐसनि भूपट मारै सुगवा  
बेदुली लै भागल दौना मालिनिक माँगक लै भागल । सुगवा धैल पकड़िआक  
बाट, जाइत जुमल सखु बन, जुमल पकड़िआ राज बीच कचहरी दुनु इअार  
के बीच में ओन के ओन दै बेदुली नेड़ाए देल । बेदुली देखि बज्जत मन क्कु-  
लक जकर बेदुली लाएल तकर तिरिआ केहन सुरखी ॥

८ । कहथि सलहेस, सुनह सुगा, जकर बेदुली लैलाह से जौँ पिकेँर करै तौँ  
धरम करम नहिँ बचते; से नहिँ, जाए बेदुली सखु बन पज्जँचा दहक । जाए  
सुगवा सखु बन पज्जँचल, असोक कर गाक पर बैठल । पाँचो बहिनि तकैति  
हिआ हारनी भेलि, जाइत चारि बहिनि घुरलीह हिआ चारि घर केँ;  
दौना मालिनि कुसोथरि देलि अक्कि, होइत भोर सुगा उड़ल, आवि कै सुगा  
बेदुली देल अक्कि दौना मालिनि केँ; लिअ मालिनि अपन बेदुली; जाए  
मोरंग राज फुलवाड़ी में बैठब, हम सालहेस केँ पठाए देब ॥

९ । पलटि ऐलीह मालिनि अपना फलवाड़ी । होइत भोर सलहेस पज्जँचल,

राति बिराति जाय जुमल मोरंग राज फुलवाड़ी। होइत भोर सलहेस आएल फुलवाड़ी ॥

१०। भेल भिनसरवा बोलल कोइलि। उठलीह मालिनि फुलडाली लेनै फुलवाड़ी ठाढ़ी फूल तोड़ि गूथलि गृमहार सलहेस ला। ताहि बेरि जुमल अनदेसिया चोर। चुहड़ माल मोकामा गढ़ सँ। दीन दुपहरिया घर घर फिरै, पकड़िया टेबनै फिरै, पकड़िया चुहड़ योग हवेली नहिँ मिलै, तकैत तकैत मिलल राजा भीमसैनक डेउढ़ी। डेउढ़ी टेबि चलल चुहड़ माल दुइ चारि कोस अन्तर जंगल में डेरा खसाओल। सुभिरै लागल देवी असावरि घरक गोसाउनि। जनम सँ पुजलजँ मोकामा गढ़ में, कहियो जन्म भरि चोरी नहिँ केली; सुनल पकड़िया में ननुआ सलहेस जन्म लेल, बड़ योगमन्त, चौदह कोस पकड़िया कोतवाली लिखाओल; ऊनक डाक सँ ककरो टंगरि साबित नहिँ होइअकि जे ऊनका पहरा में चोरी करै ॥

११। से जानि चुहड़ माल चढ़ि कै आएल, भौंटीक केस बाँधल, दोहरि चरना चढ़ाओल, लाख दर लाख कूड़ी गतर में बाँधल, कमर में ढाल बाँधल। पेल्लर कूड़ी लेल हाथ कै, बैठल धरती में। आसन लगाए कै, देल पेटकुनिया धरती में, सेन्ह काटै लागल, दुइ चारि कोसक बीच सँ धरती में मिलि गेल; सेन्ह कटैत चल जाय पकड़िया राज में। होइत भोर राजाक धरहर में सेन्ह काटै लागल, सेन्ह काटि पजँचल जाहि घर में रानी हँसाबती सूतलि सोनाक पलंग पर सुनहर घर में, ताहि ठाम घर में पजँचल चुहड़ माल चोर। ऊनका सिरमा में सेन्ह फुटल जाय, चुहड़ माल पलंग ओँठघि बैसल। जाति दुसाध परतीति नहिँ करिये, मुड़ी उठायकै घर में ताकै माल, कोनो माल नहिँ मिलल, देखल हँसाबती सूतलि सोनाक पलंग पर, लाख दर लाख गहना गतर में। तकरा तजवीज करै चुहड़ माल जे कोन चीज लेब। दुइ चीज लेब, सोनाक पलंग ओ रानीक गराक चन्द्रहार लेब। एतवा कहैत में भिनसरवा भेल, ताहि सँ चन्द्रहार रानीक गरा सँ काटि लेल, ओ रानी केँ उठायकै भीमसैनक खटिया पर देल, ओ सोनाक पलंग मथा पर राखि लेल ॥

१२। होइत भिनसरवा भागि चलल ओहि सेन्ह दै, चारि कोसक तर दै ऊपर भेल जंगल में। लगले मोसाफिरक भेस पकड़ि लेल, माल जोर बर जोर लेने जाइअकि मोकामा गढ़ में; जाइत गंगा घाट त्रिबेनिया पहर दीन उठैत गंगा पजँचल। तब कहैत अकि गंगा सँ “सुनह गंगा, चोरि कै आएल छी, परबत राज सौँ राजा भीमसैनक गढ़ सँ ओ सलहेसक पहरा सँ लेने जाइ

की। कहिओ काल चढ़ै मुदै सलहेस तकरा पार मति करह, जाहि घड़ी पार करब हम खुनब आवि कै धर्मक बाँध बाँधि देब” एतवा कहि गंगा पार भै गेल ओहि पार मगह मैँ, मगह सँ चलल मोकामा गढ़ मैँ, सात खंड डेउड़ीक बीच मैँ गाड़ल। ताधरि रानीक घर मैँ नीन्द नहिँ टूटल, केओ नहिँ जागल, डेउड़ी मैँ सभक पहिले सलखी नौड़ी जागलि ॥

१३। बाढ़नी लेने अंगना बहाड़ि ओसरवा मैँ ठाढ़ि भेलि, तखन तजवीज करै बिना पुरुष केँ त्रिआ एतेक बेरि धरि सूतलि; तखन नड़ाय देलि बाढ़नि, धार पऊचलि अन्दरात, केवाड़ खोलि जगाए देलि हँसाबती रानी केँ। उठू उठू रानी एहन बच्च नीन्द भेल, कोन चोर आवि घर सेन्ह देल; एतेक कहैति मैँ रानी उठलि हँसाबती, रानी सेन्ह देखि गर्द कैलि। ततवा बेरि मैँ दौड़ल बिलकुल नोकरिआ, दौड़ि कै घेरल चारू दीस डेउड़ी, ताकेँ चोरक बनार कतऊ नहिँ मीले। तखन कनै लागलि हँसाबती रानी, राजाक नाम पर कनै लागलि। तखन कानि २ अचरा फारि कागज बनाओलि, नैनाक काजर पोछि कै मोसि बनाओलि, तखन बाम कनगुरिआ केँ चीरि कलम बनाओलि, लिखै लागलि। चोरीक हाल कहि देब राजा भीमसैन केँ, एतय गढ़ मैँ चोरी भेल, जनमक चौकीदार थिकाह सलहेस, ऊनका कहबैन्दि जे चोर माल हाजिर करै, तौ लागि ऊनका फुरसति नहिँ। एतेक चीठी लिखि सुदीन कै कहलि खवास मंगाय लेलि, तकरा दिआ चीठी राजा भीमसैन केँ पठाय देलि ॥

१४। होइत दुपहरिआ चीठी पऊचल राजाक पास। राजा भीमसैन चीठी देखि तमसल, लगले ऊकुम देल बिलकुल बनौधिआ केँ जे पकड़ि लावह सलहेस केँ। तखन दौड़ल बिलकुल बनौधिआ, सलहेस लुकाए गेल, कतऊ नहिँ मिलल सलहेसक भाँज। तखन पकड़िआ ताकल, भील होल ताकल, तरँगना पहाड़ ताकल, कतऊ न मिलै सलहेसक भाँज। हिआ हारि बैठल परतीक खेत मैँ, भाखै लागल; ताहि बेरि मैँ एकटा बुढ़िआ बटोहिनि आवि गेलि, से पुकै लागलि जे एतेक बनौधिआ कथीलै भाखैत कह। तखन कहैत अक्कि एक सलहेसक नाम सँ भाखैत की, तखन बनौधिआ कहल जे सलहेसक भाँज बताए दे। तखन बुढ़िआ कहै लागलि जे एक ठाम हम देखलि सलहेस केँ; कलालक भट्टी पर दारू पिवैत, गाँजा मलैत, करिआ पगड़ी माथ मैँ ललकी लाठी हाथ मैँ, घोसआ माँटी देह मैँ। एतेक सुनल बिलकुल बनौधिआ दौड़ल सलहेस केँ पकड़ै, चारू दीस सँ घेरि लेल कलालक भट्टी; तखन जाए पकड़ि लेल ओ मुसुक बाँध बान्दि देल। तब पुकै लागल सलहेस बनौधिआ केँ जे

कोन जिअन भेल अक्कि जे हमरा बाँधि देल अक्कि, से हाल कह । तखन कहै अक्कि बनौधिआ जे चलह कचहरी, राजा भीमसैन कहताह हाल, हम नहिँ जानी । अगा पीका बनौधिआ वीच में सलहेस केँ लेने जाय जुमल कचहरी, दाखिल केँ देलक कचहरी में, कल जोरि सलाम कैल विलकुल बनौधिआ लिअ समुभाय अपन बन्धुआ ॥ १ ॥

१५ । तखन कल जोरि केँ ठाढ़ भेल सलहेस, जन्म सँ नोकरी कैल कहिओ फूलक साटी न लागल, आइ कोन विखै भेल जे बन्धुआ बान्हि देल । तखन राजा भीमसैन ऊकुम देल जे तोहरा अकैत घर में चोरी भेल चोर माल पकड़ि केँ हाजिर केँ दह, तखन तोहरा फुरसति देबऊ, बोच में नहिँ देबऊ । तखन कहैत अक्कि सलहेस जे चौदह कोस पकड़िआ चौकोदारी लिखाओल, चोरक बनार नहिँ पाओल, आनू कागज जे चोरी माल गेल अक्कि तकर तमसुक लिखि देव, जन्म र सधान केँ देव ; चोर माल हमर सक नहिँ थीकि । तखन जान सँ खिसिआएल राजा भीमसैन, देल ऊकुम बनौधिआ केँ, लैजाह सलहेस केँ, उनटा बाँध बाँधि देब, नौ मन ढँग उपर केँ देब, कचे बाँस के फटा सौँ पीठि ओदारि देब, जाति दुसाध कबूल नहिँ देब । तखन परल संकट में सलहेस, तखन कनै लागल सलहेस, जे आव प्राण नहिँ बाँचत, आखिर मरना, अंकुर मेटल नहिँ जाएत, भाइ सहोदर मोतीराम सौँ भँट नहिँ भेल, बिआही स्त्री सौँ भेट नहिँ भेल, माए बुढ़िआ धरि सौँ भेट नहिँ भेल । सुमिरै लागल असाबरी घरक गोसाउनि केँ जे जाएकेँ उढ़री तिरिआ सतबरती दौना मालिनि होइत सूतलि फुलवाड़ी में पलंग पर तकरा जाय कहब संबाद आवि केँ कचहरी में भँट केँ जाय ।

१६ । एतवा सुनि दौना मालिनि उठलि चिह्वाए, ठाढ़ि भेलि दरवाजा पर गाइक गोवर लै सवा हाथ धरती नीपि लेलि, सभ देव मुनिक नाम अरोधि केँ सुरुजक मार्ये सगुन उचारै लागलि । सुरुज साँचे र सगुन उचारि दह जे कोन राज चोर बसैत अक्कि, केकर बेटा, केकर भगिना, की ओहि चोरक नाम थीक; एतेक हाल कहि दह । तखन एतेक सुनि केँ उठलीह मालिनि, जुमलीह फुलवाड़ी माँभ, सोलहे सिंगार पेन्हि लेलि, जादूक फूलडाली बन्धाय लेलि, फूल तोरै लागलि, रंग विरंग फूल तोरि लेलि, काँचे नाँग अराची तोरि लेलि । चललीह स्वामीक उदेस, जाए जुमलीह कचहरी माँभ में, कल जोरि मिनती कहैति अक्कि; राजा भीमसैन केँ कहै लागलि, जे बड़ सुकुमार हमर स्वामी सलहेस, मारि सहल नहिँ जाइकेन्हि, कनियक बन्धन खोलि दिअ, जहाँ सौँ होएत तहाँ सौँ

चोर माल हाजिर कै देब । ताहि पर तमसल दीमान, जे त्रिआक जाति कहाँ सौँ लैवै चोर माल; जौ लागि हाजिर करबै नहिँ, तौ लागि फुरसति नहिँ देबौक । तखन राजा भीमसैन कहैत क्योन्दि जे बन्धन खोलाए देबौक, एक एकरार हमरा पास लिखि दह जे आठम दीन चोर माल हाजिर करी, नहिँ हाजिर करी, तौ नैम दीन तोहरा सौँ विबाह करी; तकर अकरार लिखि दाखिल करह, ओ लिखाए लेल । तखन दौना मालिनि कहै लागलि जे साते दीन में चोर माल पकड़ि कै हाजिर कै देब, से दुनु तरफ अकरार भै गेल ।

१७ । तखन उठलीह मालिनि सलहेसक बन्ध खोलै लागलि अपने हाथ सौँ, अगा पक्षा बिदा भेल । तखन सलहेस पुकै क्योन्दि मालिनि सँ जे की कहिकै हमरा बन्ध खोलौलिँहि । तखन मालिनि कहै लागलि जे अपन इजतिक अकरार लिखि आठ दीनक जे चोर माल आनि देब ओ हाजिर कै देब, तखन अहाँ कै खोलाओलि अक्कि । तखन सलहेस कहैत क्योन्दि जे कौन चोर थीक, तब मालिनि कहै लागलि जे चुहड़ माल मोकामा गढ़ में बसैत अक्कि, जगतक भागिन थीक, वैह चोराए कै लै गेल अक्कि । करू पैरुख सलहेस जे चोर माल पकड़ि कै लै आवह; ओना नहिँ पकड़ल जाएत, भेद बताए दैत छी जे जाऊ नटक टोल, जाए कै सभटा वस्तु मंगनी माँगि कै ढोलक, मुगदर, खनती, भीलम, खटिआ, मचिआ, सिरको, भैसा, लै आवह । सलहेस तखन मंगनी माँगि कै लै आएल, सलहेस मालिनि कै पास सपुर्द कै देल । तखन कहैत क्योन्दि दौना मालिनि ई सभ भेद आओर बता दैकी, मथाक टीक मुड़ाए दिअ, जुलफो रखाए लिअ, तसरक धोती काक लगाए लिअ, उत्तम रंग ताखी मूड़ बैठा लिअ, घोरुआ माटी गात लगाए लिअ, दुइ चारि दंड लगाए लिअ, जे असले नटक भेस लागे ।

१८ । तखन दौना मालिनि दक्किनक चीर पहिर लेलि, पाटी समारि लेलि, नैना काजर पेन्दि लेलि, सीकेर मिसी वैठाय लेलि, चोली पहिर लेलि, हाथ में बाँक पहिर लेलि, पैर में काड़ा पहिर लेलि, माँग में तारचन्द टिकुली पहिर लेलि, असले कसबीन भेलि । दुनु आदमी अल्हा गावै लागल, अल्हा सुनि कै मेरंगक लोक चौतरफो घेरि लेल, देखै लागल तमासा, चिन्हले लोग अनचिन्ह भै गेल, तखन ओहि ठाम सौँ डेरा उठाय देल, तखन चलल चोर पकड़ै, पञ्चल गंगा घाट पर । ता में सुनलन्दि गंगा सलहेसक अवाइ, घाटे घाटे नाओ देल डुबाइ, अपने ब्राह्मनीक रूप धै कंगनिआ चढ़लि । भै गेल गंगाक लग में जे कतऊ नाओ दिअ वताए जे पार उतरि कै जाएब ओहि पार ।

तखन गंगाजी कहै लगलथीन्हि जे नाओ गेल भसिआ ; ताँ फीरि कै घर अप्पन जाह ; घर हम नहिँ फीरि कै जाएब, सुखले नदी पार भै जाएब । गरक चन्द्रहार उतारि कै जल में राखि देलि, ताहि पर चढ़ि लेल नट नटिन ; भासल जाए चन्द्रहार, ताहि पर चढ़ल नट नटिन, पार उतरि गेल मगह में । मगह सँ मुंगेर जुमल, राति विराति बलवे पङ्गुचल, मोकामा गाम में गाक्की ताकि कै डेरा खसाए देल, तखन सभ बस्तु टाँगि देल, सिरकी तानि देल ।

१६ । तखन अपने वैठल सलहेस ; अपने नटिन चललीह भरि मड़ हरवा लै गाम पर हरवा बेचै, ले गे गिरथाइन हरवा ले, तखन हरवा बेचैतिर पङ्गुचलि चुहड़क दरवाजा पर । सात नीन्द सूतल सात खण्ड डेउढ़ी में अपने मालिनि ठाढ़ि भेलि दरवाजा पर, जादू सँ देलि जगाए । बक दै उठल चेहाए सातो खण्ड केवाड़ खोलि कै दरवाजा पर आएल, पुक्कै नटिन केँ जे कथीला ऐलीह दरवाजा पर । जाति के हम नटिन थिकऊँ, दुइ चारि पैसा खातिर हम ऐलऊँ दरवाजा पर । तखन चुहड़ माल कहैत कथीन्हि जे हमरा घर में नहिँ माए नहिँ बहीन नहिँ इस्त्री, तखन हमरा सौँ की लैबै ओजह इनाम । तखन बोलै लागलि नटिन राति हम सूतल कुलऊँ अप्पन सिरकी में, सपना में देखलि जे तोहरा घर में एक चन्द्रहार कऊँ, से इनाम दह हमरा तब तोहरा मन पुराएब । तखन खुबसुरति देखि चन्द्रहार आनि देल जे हम चोरी कै लैलऊँ केओला गढ़ सौँ, राजा भीमसैनक घर सौँ, सलहेसक पहरा सौँ से तोरा इनाम दैत की । चलू, अपना सिरकी में ओहि पलंग पर मन पुराए देब । आगा माथा पर पलंग, पाकू नटिनिआ गेल अपना सिरकी में ॥

२० । ता में सलहेस सिरकी तेजि देल, लावै गेल अपना भाई मोतीराम ओ भगिना कारी कन्तु ; सात सौ हाथी मकुना लै आवि कै सिरकी घेरल । ता में नटिनिआ पलंग ओकाए देलि, ताहि पर चुहड़ माल कै तेल फुलेल दै सुनाए देलि । ता में फरीक भेल, जुमल सलहेस सभ लसकर लै, घेरि लेल सिरकी बीच में चुहड़ माल सूतल । देबो असावरी देलि जगाए जे त्रिआ कारन मुदै तोर जुमल सलहेस । एतवा कहैत उठल चिहाए, दोहरि काक लगाए भै गेल ठाढ़, कुरी लेल हथवा, एक बेरि करपल चुहड़ माल, उपर उड़ि गेल सै पचास हाथ, खसल हाथिक हलकाक बाहर, लड़ै लागल सलहेस से । चुहड़ माल जहिना पैसे बकरी में ऊड़ार, तहीना करपल फिरे चुहड़ माल, जँभर करपै तेहर हाथी कटिते जाए, सात सै मकुना कै एक दम सै काटि देल, तीनि

राति दीन परल लड़ाई ; तखन तीनू वापुत के खेहारने फिरे परतीक खेत में ।  
उठलि नटिन, पकड़लि चुहड़ मालक वाँहिँ, हम जातिक कसबीन, हमरा लग  
कतेक मोसाफिर अवैत अक्कि, तकरा सभ सौँ लड़ने हमर राज हरज होइत  
अक्कि, खीस तेजि दह, चलह सिरकी में मन पुराए देब । चुहड़ माल सिरकी  
में आवि कै पलंग पर रहल सूति । नीन्द अहिद्रा राखि देलि, चाल कैलि  
राजा सलहेस कैँ ओ मोती राम कैँ, आवि कैँ अप्पन मुदै वान्ठू ॥

२१ । एतवा सुनि कै पलंग लगाए साते दीन में चोर माल वान्हिँ कै चलल  
नट नटिनिआ, जुमल गंगा घाट पर चोर माल लैकै, गंगा में सातो सै हाथी  
जिआ लेलक जादू सौँ, नटिनिआ गंगा भैगेल पार, रातुक चलबे दीन में पऊचल  
राजाक कचहरी जाए, चोर माल देल समुभाए । चोर देखि कै राजा भीमसैन  
के घैरज नहिँ रहल । तखन चुहड़ माल कै देलक खोलि, सभटा जवाब कहि  
देल जे हम निश्चै चोरो कैल सलहेसक नाम जानिकै ऊनका पहरा में । ई  
सुनि राजा भीमसैन खुशी भेल, पाँचो टूक कपड़ा, पाँचो हथिआर, अपना  
चढ़ेक घोड़ी देल; बकसीस दै बिदा कैल । तखन दौना मालिनि लै राजा सल-  
हेस राजा भीमसैनक फुलवाड़ी करै जन्म भरि रखवारी । इति ॥

### TRANSLATION OF THE SONG OF KING SALHES.

1. Morning came, and, Lo, Dauná Málin stands in the doorway, and with clasped hands prays reverently unto the gods and saints: "Hear me, Ye fifty-six *krors* of gods of heaven, and Thou, O Indra, who hast given me birth, and who in my birth-chamber on the sixth night thereafter didst write (in the book of fate) that I should wed one like unto Salhes. For him have I kept my bosom covered with my body-cloth, nor have I ever cast eyes upon another man, nor from my birth have I adorned me with vermilion. For such a spouse, have I built a bridal chamber of fresh bamboos. I have made and adorned a scarlet bed, and on it spread a well swept mattress for him. With a split reed have I applied silver spots to my brow, for the sake of my spouse."

REFRAIN—"O fair one, will he come?"

2. Lo and behold, morning came, and as the cuckoo sings, she stands in the doorway, and reverently with clasped hands prays unto the fifty-six *krors* of gods: "Hear, O Ye companions of Indra in heaven, and Thou who didst give me birth, and who, in the birth-chamber on the sixth night thereafter, didst write (in the book of fate) that I should wed one such as Salhes. From my girlhood have I kept my bosom covered with my body-cloth, nor have I ever cast eyes on another man, nor from my birth have

I adorned the parting of my hair with vermilion. For him have I built a bridal chamber of fresh bamboos, and on a crimson bed have I spread a mattress of varied colours. And with a split reed have I applied silver spots to my brow."

REFRAIN—" *O fair one, he will come.*"

3. "From childhood was I brought up, and all these riches did I collect in mine house, yet still my spouse Salhes came not. For him did I plant a garden, and set therein flowers of varied hue; the *Beli*, *Chameli*, *Bulkunj*, *Newár*, *Tekhári*, did I set in the garden for Salhes. I prepared rolls of *sā'chí* betel, and *mediní* and *gā'já*, but still Salhes came not to Morang. Without a spouse how can I pass my days? Weeping and mourning for him will I leave the kingdom of Morang. I will go to the heart of the land and seek my husband; when I meet my lord Salhes, with him will I enjoy the kingdom. If I meet him not, broken-hearted will I turn, and in sorrow and affliction will I drown myself, nor ever will I return to Morang. From my birth have I been melting gold for ornaments, yet never have I worn them; to-day would I wear them, and look upon myself in a mirror, that I may behold of what sort is my beauty."

4. The Málin adorned herself in her jewels and sat down, and beheld her beauty in the mirror. "My face is very lovely, but the parting of my hair longeth for one grain of vermilion." So she left the house in anger, and tied up all her jewels in the edge of her garment, and departed. "I will leave the city of Guzrát, and will enter the heart of the land and seek Salhes, where I may find him. When I meet My Lord, with him will I come back to the kingdom of Morang. If I meet him not, broken-hearted will I return. And in sorrow and affliction will I drown myself and die."

5. As dawn became morning, weeping she leaves her home, and gazes in every direction: she stands on the road and laments,

"I meet no traveller on the way,

"Nor do I meet my comrade,

"By whom shall I send my news?"

Broken-hearted went Málin; weeping did she go in search of her spouse. Step by step she went. She went a league, and reached her garden; when she beheld the flowers she fell upon the earth, and fainted, and then rolling on the ground she began to weep. When they heard her sobs, her companions, friends, and sisters came, even at dawn, to her garden. And one said to another, "Go, and ask our friend 'What sorrow is thine; that thou weepest in the garden'. Hath she been abused by her father and mother, or have the neighbours blamed her; that she hath come in sorrow to the garden?"



6. Then Champá asks her “Why didst thou leave thine house?” and Dauná Málin replies, “For one Salhes did I leave mine house. I left mine house for my spouse Salhes.” “Let us five friends (including Dauná) go to the banks of the Kamlá, where thy spouse Salhes will come to water his elephant. If we find thy lord Salhes there, we will tempt him and take him by magic. We will bring him to thy garden and will build a bridal bower and marry him to thee. Only thou of us wilt behold his face, we will scatter *tíl* and *kuś\** upon him, and give him to thee.” Then the five sisters went to bathe in the Kamlá, and arrived at the river bank just at midday. They stood and gazed upon the road to see whence Salhes would come. Then they took off their apparel, and laid them there, and floated an offering of sweet oil upon the Kamlá.

7. They float the offering on the Kamlá, and reverently with joined hands they pray, saying, “O Kamlá, cause Salhes to come quickly that we may behold him.” Having said this, the five sisters dived into the waters of the Kamlá. Then the seats of the fifty-six *krors* of Indra and the gods shook, and they went and rushed into the Kachaharí, in which Salhes was sitting, and charmed him. They told Salhes the whole story, how “For thee five sisters for twelve years have kept their bosoms covered. They have prayed unto us ‘Tell him to come to the bank of the Kamlá that we may see our Lord.’” The news reached Salhes, and he replied, “I will not go, I will send my parrot, and he will bring me a *bedulí*,† that I may shew to my friend as a token of my love.” And so this news was told Salhes, and immediately he ordered his man Jhinmá to bring his parrot from his palace. His man Jhinmá has gone; the cage is hanging within seven palaces (one surrounding the other). He took the cage, and brought it, and laid it before his master in the midst of the Kachaharí. He took the parrot out of the cage, and let it fly. The parrot abandoned the surface of the earth and the sky above, and taking the middle regions it flew in circles, and departed for the bank of Kamlá. The five sisters sported madly in the Kamlá, and above them the parrot flew in circles. Now it gazed around on all sides, and now with half closed eye at the beauty of the damsels, and again it would cast a glance upon the *bedulí*. Of a sudden it swooped down, and fled off with a *bedulí*. It took it from the forehead of Dauná Málin. The parrot took the road to Pakaríá, through the *Sál* forest; and there in the kingdom of Pakaríá, it laid the *bedulí* between the two friends in the midst of the Kachaharí. When he saw the *bedulí* he was mightily pleased in heart. “If the *bedulí* is so fair, how fair must be the woman who owns it.”

\* This is the procedure adopted in making an irrevocable gift.

† A spot of silver leaf worn by women on the forehead.

8. Saith Salhes, "Hear, O parrot, whose *bedulí* thou hast taken, if she pursue thee (and find it here) our fair fame will be destroyed: Let not that be so: Haste thee, and take it to the *Sál* forest." The parrot went to the *Sál* forest, and sat upon an *ások* tree. The sisters gazed and gazed till their hearts broke: four of them turned, and went heart-broken to their homes, but Dauná Málin lay there despairing.\* When dawn appeared, the parrot flew and came to her, and gave her the *bedulí*. "Take it, O Málin; go thou to Morang, and sit in thy garden, and I will send to thee Salhes."

9. Dauná Málin returned to her garden, and at dawn Salhes arrived. He travelled the long night through to the garden in the kingdom of Morang. As morning arose Salhes arrived in the garden.

10. Morning came, and the cuckoo sang. Up rose Málin, and taking a flower basket, she stood in the garden. She plucked the flowers, and tied a necklace for Salhes. At that moment there came a thief from a strange country. His name was Chuhar Mál, and his home was in the fort of Mokámá. At midday he roamed from house to house. He wandered through Pakariá, noting houses, but in Pakariá he could not find a house worthy of him. He searched and searched, and found the palace of king Bhím Sain. Chuhar Mál noted the palace and went away, and rested in the *jangal* two or three *kos* off. He commenced to meditate on Asávarí, his family goddess: "I have worshipped thee in the fort of Mokámá from my birth up. Throughout my whole life I have never committed a theft, but I heard that the young Salhes hath been born in Pakariá. He is a great man, and hath undertaken the guardianship as *chaukidár* of fourteen *kos* in Pakariá. Such fear is there of his prowess that no one's foot is firm to commit a theft in his beat."

11. It was hearing this report that Chuhar Mál had come to attack Salhes. He tied his pig-tail into a tight knot, and his body-cloth tightly round his waist.† On every limb he tied tens of thousands of knives, and by his side a shield. First he took a knife in his hand, and sat upon the earth. Then he took his position, and lying upon his belly on the ground, began to dig a mine (*sendh*). He kept under ground for a distance of two or three *kos*, and as he dug he arrived within the kingdom of Pakariá. As morning dawned he began to dig into the king's stronghold, and as he dug he broke in at the quiet room in which Queen Hansábatí was sleeping on a golden bed. It was there that Chuhar Mál the thief entered. Close to her head he broke into the room, and Chuhar Mál rested against the bed. Trust not the caste of Dusádhs! He raised his head and

\* A person is said कुसोयरि देव, *Kusothari deb*, when as a last resource he makes a bed of *kus* grass by the side of some sacred spot, and vows not to leave it, till his boon is granted by the gods.

† Two precautions which thieves adopt to prevent their being caught.

looked about the house for property, but could find none. He only saw Hansábatí sleeping on the golden bed, and tens of thousands of jewels on her limbs. Chuhar Mál looked at them, and considered what thing he should take. "I will take two things, the golden bed, and the necklace on the neck of the queen." As he said this morning came, and therefore he cut the necklace from the neck of the queen, and, lifting her up, laid her on king Bhím Sain's (empty) bed, and took the golden bed upon his head.

12. As morning broke he made off through the mine for four *kos*, and then emerged from it in the midst of the forest. Immediately he dressed himself as a traveller, and forcibly went off with his booty to Mokámá fort. As he came to the meeting of the rivers on the Ganges bank, a watch of the day had passed. Then he addressed the Ganges thus, "Hear, O Gangá, I have committed theft, and come to thee, and it is from the kingdom of the hills, and from the fort of king Bhím Sain, and from the beat of Salhes, that I bring the booty. If ever Salhes come in search of me, let him not pass over thee. If ever thou bearest him across, at that hour will I be enraged, and by the power gained by my virtues, will I bind thy streams with a dam." He spake so far and crossed the river into the land of Magadh, and from the land of Magadh, went to Mokámá fort, and buried his booty within the inmost of seven houses. All this time the sleep of the queen in her palace was not broken, nor did any one wake. In the palace the first to wake was the damsel Salkhí.

13. She bore a broom and swept the court-yard, and then stood in the verandah of the palace. Then she began to think to herself about the queen, "How can a woman stay so long in bed when her husband is not with her." So she dropped her broom, and ran into the inner chamber, and opening the door awakened queen Hansábatí. "Rise, Lady, Rise, thou sleepest soundly; some thief hath come and dug a mine into the house." As she spoke, Queen Hansábatí arose, and seeing the mine, cried out aloud. By that time all the servants had run up, and surrounded the house on all sides, searching for traces of the thief, but nowhere could they find them. Then Queen Hansábatí began to weep, and weeping to call on the name of the king. At length, weeping and weeping, she tore her upper garment for paper, and rubbed off the collyrium of her eyes for ink. She pared the little finger of her left hand for a pen, and began to write a letter. "I would tell king Bhím Sain about a theft. A theft has taken place in the fort. From his birth Salhes hath been its Chaukidár, tell him to produce the thief and his booty. Till then let him not be set at liberty." Such a letter did she write, and told the damsel to call a man-servant, and sent the letter by him to king Bhím Sain.

14. About midday the letter reached the king. He saw the letter, and flew into a rage. At once he told all his Banaudhiá peons to arrest

Salhes, and bring him before him. Away ran all the Banaudhiás, but Salhes hid himself, and nowhere could they find a trace of him. Then they searched throughout Pakariá, and through the swamps and marshes. They searched through the mountains of Tareganá, but nowhere did they find a trace of Salhes. Broken-hearted they sat in a fallow field, and began to hang their heads in shame. Just then an old woman traveller passed along the road, and began to ask them why so many Banaudhiás were hanging down their heads. They replied that they were hanging down their heads through shame at the name of one Salhes, and asked her to give them a trace as to his whereabouts. The old woman said, "I saw Salhes somewhere. He was drinking spirits at the still of a spirit-seller, and rolling *gã'já* in his hands. He had a dark blue turban on his head, and a brown stick in his hand, and had besmeared his body with damp earth, (like a gymnast)." Immediately all the Banaudhiás ran to catch Salhes, and surrounded the distiller's still. Then they went up to him, and arrested him, and tied his arms behind his back. Then Salhes began to ask the Banaudhiás, "Tell me what fault have I committed that ye have bound me." The Banaudhiás replied "Come to the Kachaharí, king Bhím Sain will tell you the reason why. We do not know." Before and behind went the Banaudhiás, in their midst went Salhes, till they got to the Kachaharí, where the former presented Salhes in the Kachaharí and with clasped hands all the Banaudhiás exclaimed, and (asked the king) to take charge of the prisoner.

15. Then with hands clasped Salhes stood before the king, and said, "From birth have I been thy slave, and never even have I been branded by a flower. To-day what has happened that I am bound in chains?" Then king Bhím Sain said "In thy presence a theft has taken place in my palace; arrest the thief with his booty, then thou wilt be released. Till then thou wilt not be set free." Then said Salhes "I am responsible for the guardianship of fourteen *kos* of Pakariá, but I have found no trace of the thief. Bring paper and I will write a bond for the value of the stolen property, and through all my future lives will I pay it off. I cannot (find) the thief and his booty." Then king Bhím Sain was enraged in heart, and ordered his Banaudhiás thus, "Take Salhes away from my presence, and tie his hands behind his back. Lay nine maunds of the trunk of a tree on the top of him. Skin his back with a split length of green bamboo. A Dusádh by caste will never confess." Then into affliction fell Salhes, and he began to cry, "Now my life will not escape. I must die in the end. Fate cannot be wiped away. I have not seen my own brother Motírám, nor have I seen my wedded wife. I have not even seen my old mother." He began to think upon Asávari, the goddess of his

family, saying "Go, and tell my wife, the faithful Dauná, with whom I have eloped, where she is sleeping on her bed in the garden. Tell her to come to the Kachaharí to see me."

16. When Dauná Málin heard the news she arose and gazed round in horror. She stood in the way, and smoothed a cubit and a quarter of the ground with cowdung, and, having called upon all the gods and saints, asked for a sign from the sun.\* "O sun, tell me a true true sign, (that I may know) in what kingdom the thief dwelleth. Whose son is he, and whose nephew, what is his name? Tell me all this." (The sun told her) and when she heard the sign she arose and went into the midst of the garden. She adorned herself in all the sixteen graces, and made a magic flower basket. She began to pluck flowers, and plucked them of varied hues. She plucked fresh cloves and cardamoms. She then went to look for her lord, and entered into the midst of the Kachaharí. With clasped hands, she said humbly to king Bhím Sain, "Very tender is my lord Salhes. He cannot bear a beating, unloose his bonds for a time, and I will bring the thief and his booty from wherever he may be." Then in a rage the Prime Minister said "Whence can a woman bring a thief and his booty? Until thou bringest them, I will not release him." Then said king Bhím Sain, "I will have him released, but write a bond in my favour. 'I will bring the thief and his booty on the eighth day from this. If I do not bring him within that time, then, O king, I will marry thee.' Write a bond to that effect." And so he made her do. Then Dauná Málin said "Within seven days will I bring the thief and booty." And so each party ratified the bond.

17. Then up rose Málin, and unloosed her lord's bonds with her own hands, and they went away one behind the other. Then Salhes asked Málin how she had got his bonds unloosed; and she said, "I gave my chastity in bond that Salhes would bring the thief within eight days. Thus I got thee unloosed." Then Salhes asked her who the thief was, and she told him it was Chuhar Mál, who lived in Mokámá, the nephew of Jagat, who had committed the theft. "Act like a man, Salhes, that thou mayest arrest the thief with his booty. He can be caught by no ordinary means; I tell thee an artifice. Go thou to the quarter of the *nats*, and borrow all their goods and chattels, a drum, a club, a hoe, a *jhílam*, a bed, a chair, a tent, and buffaloes." Salhes then went and borrowed all those things, and made them over to Málin. Then said Málin "All these further stratagems I tell thee. Shave off the pig tail from thy head, and let thy hair be short. Wear a tight silk waist cloth; put on thy head a

\* Lit. Head of the sun.

fine coloured cap; smear thy body with moist earth, and exercise thyself\* three or four times, that thou mayest appear a true *naṭ*.”

18. Then Dauná Málin apparelled herself in garments of the south, arranged her hair flat over each temple, applied collyrium to her eyelids, and between each of her teeth she inserted black dye. She put on a tight fitting boddice, and an armlet on her arm, around her feet anklets, and on her forehead silver spots like the moon surrounded by stars; and thus she made herself appear a real dancer.† The two then began to sing the song of Alhá and Rudal (after the manner of *naṭs*). Hearing the cry of Alhá all the people of the Morang came, and surrounded them, and began to see the show: and behold, those whom they knew were unrecognized by them. Then the two lowered their tent, and went to catch the thief, and arrived at the Ganges bank. In the meantime the Ganges heard of the advent of Salhes, and all along its banks it sunk the boats, and taking its proper form of a Brahmaní woman mounted its highest bank. They reached the bank of the river, and asked her to show them where they could find a boat, that they might cross the river. Then the Ganges said “All the boats have been borne away by the stream, return ye, then, to your own house.” “We will not return, but will cross the river as if it was dry land.” She took off her necklace, and laid it upon the water, and the *naṭ* and the *naṭin* mounted on it; away floated the necklace, and upon it the *naṭ* and *naṭin* crossed the river into Magadh. From Magadh they hastened to Munger, and travelling the whole night arrived at Balawe, and selecting a grove in the village of Mokámá they fixed upon it for their lodging, and hung up all their property, and pitched their tent.

19. Then Salhes rested himself and sate himself down, and the *naṭin* putting a bundle of beads on her head went to sell them in the bazar. “Buy, O mistress, buy my beads,” cried she. Then selling and selling beads she arrived at Chuhar’s outer gate. He was sleeping the sleep of seven sleepers within his seven houses, and Málin herself stood at the door, and by her magic awoke him. He woke with a start, and gazed around in wonder, and opening the doors of the seven houses, he came outside asking the Málin why she had come to his house. “I am by caste a *naṭin*, I have come to thy house for two or three pice.” Then said Chuhar Mál “In my house there is no mother, nor sister, nor wife. How therefore canst thou expect any present from me?” The *naṭin* replied, “Last night I saw in a dream in my tent that in thy house there is a necklace. Give me that as a present, and I will fulfil all thy heart’s desires.” Now when he saw her beauty he went and brought the necklace, saying, “I stole this

\* See दंड in Vocabulary.

† Not a strictly accurate rendering of the word in the original; see Vocabulary.

from Fort Keolá, from the palace of king Bhím Sain, and from the beat of Salhes. This necklace I give thee for a gift." She replied "Come to my tent, and upon that golden bed of thine will I fulfil thy heart's desires." Front with the golden bed upon his head went Chuhar, and behind him the *naṭin*, to her tent.

20. In the meantime Salhes had left, and went to call his brother Motí Rám and his nephew Kári Kant, and taking with him seven hundred male elephants with small tusks, surrounded the tent with them. While he was doing this the *naṭin* spread the bed, and making Chuhar Mál to lie upon it, applied sweet-oil to his body. By this time morning dawned, and Salhes arrived with all his army, and surrounded the tent, in which Chuhar Mál was sleeping. His goddess Asávarí awoke him saying "For the sake of a woman, thine enemy Salhes hath come." On this he arose and looked around, and, tying his sleeping cloth around his waist, stood up. In his hand he took a knife. He gave one jump, and flew into the air to a height of fifty or a hundred cubits. He fell outside the circle of elephants, and began to fight with Salhes. He leaped even as a wolf doth into a flock of goats. Wherever he jumped there he slashed an elephant. He cut down at once the seven hundred male elephants with small tusks. For three days and nights the fight lasted, and then he pursued the three brethren in a fallow field. Up rose the Málin, and caught the arm of Chuhar Mál. "I am by profession a dancer, and many are the travellers who come to me. If thou fight with them, my earnings will all diminish. Cease thine anger; come to the tent, and I will fulfil thy heart's desires." Chuhar Mál then returned to the tent and lay upon the bed and slept. She put him under the influence of Ahidrá the goddess of sleep, and called to king Salhes, and Motírám, "Come and bind your foe."

21. When they heard this they came and tied the thief and his booty to the bed, and within the seven days, the *naṭ* and the *naṭin* hastened to the bank of the Ganges with him. In the Ganges the seven hundred elephants returned to life, and by magic the *naṭin* (and her husband) crossed the river, and travelling by night, arrived in the day time in Rájá Bhím Sain's Kachaharí and made over to him the thief with his booty. When he saw the thief, the king could not restrain his surprise. Then they unloosed Chuhar Mál, and he told the whole story; how he had indeed committed the theft, hearing of Salhes's reputation, and from Salhes's beat. When king Bhím Sain heard this, he was pleased in heart, and gave Salhes a complete suit\* of clothes, five weapons, and his own special mare; after giving him these presents he allowed him to depart. Thereafter, with

\* पगड़ी a turban, चदर a sheet, धोती a *dhotí*, मिरजे a body-cloth, and तौबी a handkerchief.

Dauná Malin, king Salhes remained in the garden of king Bhím Sain, and guarded it for the rest of his life.

This concludes the prose part of the reading book.

The first poetical piece given is four songs of the *Marsíá*, celebrating the death of the brothers Hassan and Husain, and sung by Muhammadan boys at the Muharram. They are good examples of the Musalmán dialect of the country, which differs little from that of the Hindus. They are written exactly as dictated by a choir of little boys whom I picked up two years ago in an outlying village. It is noteworthy that they also sung songs in U'rdú, which they knew by rote, but could not understand. The boys were quite uneducated: they did not know how to read or write, and had never left their native village.

## ॥ अथ गीत मरसीआ ॥

### ॥ पहिल ॥

बीबीक अंगना चंदन घन गच्छिआ रे ह्याय ह्याय ० ॥ ओहि उपर कागा मड़-  
डाइ कै रे ह्याय ह्याय ० ॥ १- ॥ नहाय सोनाय बीबी बैठलि अंगन माँ रे ह्याय  
ह्याये ० ॥ दसो अगुरीआ केशवा भारै रे ह्याय ह्याय ० ॥ २- ॥ देबउ रे कगवा  
कान दुनु सोनमाँ रे ह्याय ह्याय ० ॥ कज काग रनक खबरीआ रे ह्याय ह्याय ० ॥  
- ३- ॥ कि कहब आहे अमाँ रनक खबरीआ रे ह्याय ह्याय ० ॥ खुजल तरु-  
अरिआ हँशा लड़ै रे ह्याय ह्याय ० ॥ ४- ॥ जाही वन आहे अमाँ सिक्किओ ने  
डोलै रे ह्याय ह्याय ० ॥ ताहि वन हँशा कै लड़ै रे ह्याय ह्याय ० ॥ ५- ॥— ॥

### ॥ दोसर ॥

एहि दसो दिन सैअद बसवा कटोलकै रे ह्याय ह्याय ० ॥ सेहो बसवा भेलै बिस-  
रनमा रे ह्याय ह्याय ० ॥ १- ॥ एहि दसो दिन सैअद लकड़ी चिरोलकै रे ह्याय  
ह्याय ० ॥ सेहो लकड़ी भेलै बिसरनमा रे ह्याय ह्याय ० ॥ - २- ॥ एहि दसो दिन  
सैअद लकड़ी बन्धोलकै रे ह्याय ह्याय ० ॥ सेहो लकड़ी भेलै बिसरनमा रे ह्याय  
ह्याय ० ॥ ३- ॥ एहि दसो दिन सैअद कगता सटोलकै रे ह्याय ह्याय ० ॥  
सेहो कगता भेलै बिसरनमा रे ह्याय ह्याय ० ॥ - ४ ॥ एहि दसो दिन सैअद  
सेहला बेसाहलकै रे ह्याय ह्याय ० ॥ सेहो सेहला भेलै बिसरनमा रे ह्याय  
ह्याय ० ॥ ५- ॥ एहि दसो दिन सैअद पगड़ी बन्धोलकै रे ह्याय ह्याय ० ॥  
सेहो पगड़ी भेलै बिसरनमा रे ह्याय ह्याय ० ॥ ६- ॥



## ॥ तेसर ॥

वन में रोये कोइल जंगल में रोये फातमा ० ॥ घर में रोये दुलहिनि अभागलि  
हे हाय हाय ० ॥ १-॥ एक रोये अमाँ दोसर रोवे चन्ना रे हाय हाय ० ॥  
तेसर रोवे दूध छाड़ि बलकवा रे हाय हाय ० ॥ २-॥—॥—॥—॥—॥

## ॥ चौठ ॥

दौड़ल आवै सहेलिआँ लेलेँ आवै बीबी हय रो । कमर बाँधे कुरियँ कटारेँ  
हे हाय हाय ॥ १ ॥ मोमिनाक डरेँ सैअद कुइआँ माँ नुकाएल रे हाय हाय ॥  
मकरा जाल लगावै रे हाय हाय ॥ गिरगोट चुगली कैलकै रे हाय हाय ॥ २ ॥

TRANSLATION OF THE MARS'ÍÁ, OR THE ELEGY OF  
HASSAN AND HUSAIN. A SPECIMEN OF THE  
MUHAMMADAN DIALECT.

### (1)

1. Woe, woe, in the court of the lady there is a clump of sandal trees, over this a black crow hovered.

2. Woe, woe, the lady bathed and sat in her court, and combed her hair with her ten fingers.

3. Woe, woe, "I will give thee, O crow, gold for thy two ears; Tell me, O crow, the news of the battle."

4. Woe, woe, O mother, what news can I give of the battle? (Thy beloved's) soul is fighting with a drawn sword.

5. "In the dense forest, where the reeds are motionless, his soul is fighting."

### (2)

#### *The neglected táziá.*

1. In these ten days the *Sayyad* has cut bamboos and forgotten them. In these ten days he has split wood, and forgotten it: He has tied it up, and has forgotten it. He has covered it with paper, and the paper has been forgotten by him. He has purchased a Muharram turban, and has forgotten it; He has prepared his turban, and forgotten it.

### (3)

1. In the wood weepeth the cuckoo, in the forest weepeth Fátimá.\* In the house weepeth the unfortunate bride.

\* Mother of Hassan and Husain.

2. In one place weepeth the mother, in another weepeth Channá.\*  
In a third the child hath left the breast and weepeth too.

(4)

1. The lady came running accompanied by her friends. He fastened knives and dagger to his waist.

2. Through the fear of the infidel, the *Sayyad* hid himself in a well.

3. The lizard has spoken malicious words, and (at his instigation) the spider has spun his net.

The next songs are purely women's songs. In the month of Bhádo (August and September), that is, in the height of the rains, when snakes abound, the poor women of the village go about begging at the houses of their richer neighbours, and singing these songs. They are all in honour of the Snake god, and contain some peculiar ideas. The language is most colloquial, and full of diminutive terms of endearment. As printed, they are exact copies of what the women sung.

## ॥ अथ गीत नाग ॥

अथल पथलकेर जंतवा हे जंतवा बेल बबुरकेर हथरा हे हथरा । पिसय बैठलि ब्राह्मन बेठिआ नाग छोड़ल फुफकार हे बाबू नाग दुलरुआ । जाँ हम जनितऊँ नाग पिसल जैताह अचरहिँ भारि भुरि दितऊँ हे बाबू नाग दुलरुआ । जे मेर नाग केँ गऊम भिख देतीहि लाल लाल बेटवा खेलौती हे मेर नाग दुलरुआ । जे मेर नाग केँ भिखिआ क्यौती साओन भदौआ पकृतौती हे मेर नाग दुलरुआ । जे मेर नाग केँ मडुआ भिख देतीह कारी कारी बेटवा खेलौती हे मेर नाग दुलरुआ ॥ १ ॥

अपने जे चललाह नाग गंगा असननमा नागिनि रोदना पसारलन्हि हे मेर नाग दुलरुआ । अपने जे खाथि नाग पानकेर हे बिरवा नागिनि सिठिआ बटोरथि हे मेर नाग दुलरुआ । अपने सुतथि नाग लाली रे पलंगिआ नागिनि लोटे गोड़थरिआ हे मेर नाग दुलरुआ । अपने जे बैसला नाग नौगक गच्छिआ नागिनि नौग बटोरथि हे मेर नाग दुलरुआ ॥ २ ॥

चलइति चलइति पैआँ पिरा गेल भिखिओ न देअ गरबैतिनि हे मेर नाग दुलरुआ । कहाँ गेल किए भेल गामक पटवरिआ भिखिओ न देए गरबैतिनि हे बाबू नाग दुलरुआ । कहाँ गेल किए भेल गामक गोड़ैतवा भाप दय भिखिआ

\* Sister of Fátimá.

दिआवह हे मोर नाग दुलरुआ । सगरे समैआ नाग बैसि जे रहलाह भादव  
रटना रटौलन्दि हे बाबू नाग दुलरुआ ॥ ३ ॥

अपने जे बैसलाह नाग पोखरीक भिँडवा हमरा सौँ भिखिआ मंगौलन्दि हे  
बाबू नाग दुलरुआ । अपने जे खाए नाग पाकल पान बिरवा नागिनि बिरिआ  
लगावे हे बाबू नाग दुलरुआ । जब हम जनितजुँ जामुन फिरिआदि करताह  
आम छोड़ि जामुन खैतजुँ हे बाबू नाग दुलरुआ । जब हम जनितजुँ बड़हर  
फिरिआदि करताह कटहर लुटाए बड़हर खैतजुँ हे बाबू नाग दुलरुआ । अपने  
जे नाग बैसलाह नाग चन्दनक गक्किआ हमरा रटना रटौलन्दि हे बाबू  
नाग दुलरुआ ॥

### TRANSLATION OF THE NÁG SONGS.

*Sung in the rains by low caste women as they go about begging, to  
propitiate snakes.*

#### (1)

The mill, the mill was of stone, and the handle, the handle of  
*Bel* and *Babul* wood. The Bráhmaṇ's daughter sat down to grind, and  
the serpent hissed, (O Serpent, sweet Sir). If I had known that a snake  
would be ground up, I would have swept the mill-stone with my body-  
cloth, (O Serpent, sweet Sir). She who gives alms of wheat for the sake  
of the serpent, will play with a lovely, lovely son, (O my sweet Serpent).  
She who hides alms from the serpent, will lament throughout the months  
of Srában and Bhádo, (O my sweet Serpent). She who gives alms of *Maruá*  
(a cheap grain) for the sake of the serpent, will play with an ugly, ugly  
son, (O my sweet Serpent).

#### (2)

1. The serpent went off to bathe in the Ganges, and his wife com-  
menced to weep, (My sweet snake).

2. His wife collects the refuse of the rolls of betel, which the serpent  
eats, (My sweet snake).

3. The serpent sleeps on a lovely bed, and his wife lies on the ground  
near his feet, (My sweet snake).

4. His wife collected the cloves from the clove tree on which the  
serpent sat, (My sweet snake).

#### (3)

I go, and go, and my feet are weary, and the proud lady gives me  
no alms. Where is the yillage *Paṭwári* and what has become of him?

The proud lady gives me no alms. Where is the village *Gorait*? Make the lady give me alms at once. The serpent has sat at rest throughout the whole year, and in *Bhádo* he has made us wander about for alms.

(4)

The serpent sat on the mound of a tank, and made us ask for alms. The serpent eats rolls of ripe *pán*, and his wife prepares them. If I had known that the *Jámun* fruit would complain (to you, O serpent, of being neglected by us), I would have given up mangos, and would have eaten *jámun*. If I had known that the *barhar* fruit would complain, I would have scattered my jack fruits away (in present), and would have eaten the *barhar*. The serpent has sat upon a sandal wood tree, and has made us wander about for alms.

Next follows the Song of the Famine by *Phatúrí* or *Fatúrí Lál*, a living poet. It is a description of the Famine of the *Faslí* year 1281 (1873-74), and was written by a man of the people. It is worth noting this fact, for it praises both the English and the *Mahárájá* of *Darbhanga* in no measured terms, and speaks of native speculation in tones of grim and unsparing satire. I can certainly say that the *Mahárájá* of *Darbhanga* had never seen it, and that certainly no Government official had ever heard of it, till I brought it to notice. Hence, it cannot have been written in a tone of false flattery, but must be a really and truly sincere production; that it chimes with the feelings of the people is shown by its immense popularity with the lower orders, and I may take it as proving that a lively gratitude is felt in the hearts of the natives of *Tirhut* for the efforts of Government and of the *Darbhanga Ráj* in the disastrous year 1874.

As already mentioned the language is not pure *Maithilí*, being mixed with several *Braj* forms.

### कवित्त अकाली.—॥

साल एकासिक वरनन सुने.—। चौदिस परल अकाल.—॥

भेल वरिसात खिन्न एहि सालक.—। कहाँ लागि वरनैँ हाल.—॥ १

रोहिनि आदि थोक वरिसातक.—। जेहिँ ऐलाह तेहिँ गेला.—॥

मिगिसिरा मन पुरल मनोरथ.—। दै भौसा किकु गेला.—॥ २

आरदरा आडम्बर भारी.—। गरजत हैँ चञ्ज ओर.—॥

पुख रुख राखल धरती केर.—। भेल वरखा केर ओर.—॥ ३

पुनरबसू थिक बड़ा पुनीता.—। ओहो बड़ा कसरेस— —॥  
 बिआ बिड़ारक जेकिक्कु उपटल.—। धनि बरिसल असरेस.—॥ ४  
 मघा भेल मगाहिआ कल्लर.—। जगभरि के नहिँ जान.—॥  
 पुरबा पूर पक्क नहिँ राखल.—। ककरा करब बखान्.—॥ ५  
 उत्तरा आय जाय घर बैसल.—। सपतजुँ लै नहिँ बून.—॥  
 हथिआ श्रुँड मुँड दै मूनल.—। तनिकजुँ लागल घून.—॥ ६  
 चितरा चित मित नहिँ राखल.—। ओहो भेल डाकू घाती.—॥  
 नाक रंगौलन्हि सभै नक्तर.—। दोम नुकौलन्हि खाती.—॥ ७  
 जोतिष पढ़ि पढ़ि जे जन ऐलाह.—। साधि साधि भगोल.—॥  
 रेखागणित बीज सौँ ओआकिफ.—। तनि कजुँ कची बेल.—॥ ८  
 श्रीराम कृपागति ओहो न जानथि.—। जाहि कृपा सभकाज.—॥  
 पानिक प्रश्न कबजुँ जौँ पुक्किरेन्हि.—। सेहो कहैत होइन्हि लाज.—॥ ९  
 जेहिखन नदी नाल नहिँ भरले.—। तेहिखन रौदी सरती.—॥  
 बिना जलँ जग किक्कु नहिँ उपजल.—। दगध भेल क्थि धरती.—॥ १०  
 ते नर रौदिक आगम बभूल.—। जे क्ल कृषी किसान.—॥  
 दैब बेपक्क पक्क नहिँ राखल.—। जड़ि कटौलक धान.—॥ ११  
 कोदो मडुआ एको न उपजल.—। नहिँ उपजल किक्कु साम.—॥  
 गम्भड़ी गदरी खेतहिँ सुखाएल.—। भेल बिधाता बाम.—॥ १२  
 मर्त्त भुवन में के कर रक्का.—। कहुँ जाय केँ भागि.—॥  
 सुखल पताल हाल नहिँ ओतजुँ.—। सर्गजुँ लागल आगि.—॥ १३  
 धक जीवन ओहि नृपति इन्द्र केँ.—। जे रोकल गहि पानि.—॥  
 जीबा जंतु बिकल पुहमी में.—। ता केँ हो नहिँ आनि.—॥ १४  
 रबी राये एको नहिँ उपजल.—। नँ खेढ़ी औ चीन.—॥  
 घर घर सोच करै नर नारी.—। दुर दिन भेल अब दीन.—॥ १५  
 धनिक लोक सभ मनहिँ मगन क्थि.—। राखथि बजुतो ढेरि.—॥  
 हसोथि रुपैआ घरकै राखथि.—। मँहगी भेल अब सेर.—॥ १६  
 केओ कुरथी खेत मासु बेसाहल.—। जाहि कौड़ि क्ल अपना.—॥  
 कतेक जना हरिबासर ठानल.—। भात बजुत कै सपना.—॥ १७  
 कतेक जना मिलि जनेर बेसाहल.—। निरधन बैसल तकइ.—॥  
 भेल धनन्तरि दूइ फसिल जग.—। राहड़ि आओर मकइ.—॥ १८  
 काल परल तिरजुति में भारी.—। तँई बहि गेल हावा.—॥  
 घर घर मगन करै नर नारी.—। फाँकि मकइ केर लावा.—॥ १९  
 मालिक और महाजन सभ केँ.—। घर घर ढेरी अन्न.—॥

लोक बुभाओन ओहो तवैछथि.—। मुँह गरीबक सन.—॥ २०  
 समै देखि बनिआँ सभ सनकल.—। डरँ लगौलक टट्टी.—॥  
 सुन्न दोकान सहर में परि गेल.—। सुन्न भेल सभ चट्टी.—॥ २१  
 सूखल गात बात भौ लटपट.—। कतेक बात अब सहना.—॥  
 नर नारी सभ सान तेआ गल.—। बिकरी भेल अब गहना.—॥ २२  
 मँगटीका खूटी औ तड़की.—। नकमुनी नहिँ नाक.—॥  
 कटसरि बिछिआ औ भिमभिमिआँ.—। बाजूबंद औ बाक.—॥ २३  
 चन्द्रहार, हैकल, औ सिकड़ी.—। और घमौरिक दाना.—॥  
 सूति, नबग्रह, औ पचखँड़ी.—। लशुनी भेल निदाना.—॥ २४  
 तापर दर्बजात नहिँ बचले.—। करम भेल निखट्टु.—॥  
 तमघैल, अड़िआ, औ पिकदानी.—। नहिँ तसला औ बटू.—॥ २५  
 बाटी, बट्टा, औ पनबट्टा.—। भोजन करैक थारी.—॥  
 माधव सीँहि सहित सेवरना.—। नहिँ बचले घर भाड़ी.—॥ २६  
 धन संपति घर किछु नहिँ बचले.—। सभटा परिगेल बंधक.—॥  
 तैओ भूख छुटल नहिँ ककरो.—। एहन पेट भेल खंधक.—॥ २७  
 दैब अँस अबतरल कम्पनी.—। जा पर राम सहाए.—॥  
 मेथिलापूर बूड़न जब लागय.—। से सुनि पऊचल घाए.—॥ २८  
 खरिद अनाज जहाजहिँ बोभल.—। भरती करि करि बोरा.—॥  
 सदर तिलंगा ओआ पर भरती.—। और ओलाइति गोरा.—॥ २९  
 हाजीपूर में लाख हजारन.—। कै लाखन है पटना.—॥  
 बाजितपूर सुलतानपूर गोला.—। नँ जानत हौँ केतना.—॥ ३०  
 गाड़ी, बैल, ककड़, उँट बिहारे.—। उबहत है सभ दाना.—॥  
 मिसर कन्हैआ केँ पोखरन में.—। पहिलुक अड़ी ठेकाना.—॥ ३१  
 श्री लक्ष्मेश्वर सिँह नृपति.—। माहाराज मिथिलेश.—॥  
 अचल राज दड़िभंगा.—। श्रीपति हरहिँ कलेश.—॥ ३२  
 गाड़ी बैल लाखन हजारन.—। तकिँ परे घड़ेर.—॥  
 पहिलुक गोला मधुवन, भौड़ा.—। जफरा और अड़ेर.—॥ ३३  
 बेनीपट्टी, औ पच महला.—। कुम्हारौल औ कमतौल.—॥  
 हरिहरपूर, पिड़ारुक् बरनौँ.—। कारज कतेकाँ बरिऔल —॥ ३४  
 बारि पोखरि, बिरसायर बरनौँ.—। पण्डौल को नहिँ जान.—॥  
 नबहद, सरिसो, औ भटपरा.—। ता सौँ दक्षिन उजान.—॥ ३५  
 भंभारपूर, महरैल, कन्हौँलो.—। मधेपूर है खास.—॥  
 बेनीपूर, कमान, नरैहिओ.—। बरनौँ फूलपरास.—॥ ३६

भ्रमना है जग जानित जग में.—। महथा और बकौर.—॥  
 दुहबी और महिनाथपर.—। और जैनगर तक है दौर.—॥ ३७  
 बलदेबपुर और टंगा बरनौं.—। मिरजापुर लघु हाट.—॥  
 सीबीपटी, और कपसीआ.—। सदर गोला सौराठ.—॥ ३८  
 गुरबा के परबरसी हाकिम.—। कर तिरऊत में आके.—॥  
 नहिँ तो मरते कत नर नारी.—। बाले बचे सुखाके.—॥ ३९  
 कत सुरदा गरदा भै मिलते.—॥ असंख जीब चल जाता.—॥  
 सर समधी के संभा नेँ लम्हन.—। नहिँ बचते जलदाता.—॥ ४०  
 सभके सभ उपके भै गेल.—। धुर पोखर और सड़क.—॥  
 रहि गेल ब्राह्मन सोती पण्डित.—। कायथ पक्किमा ठाकुर फरक.—॥ ४१  
 केओ औरसिअर नाम लिखाओल.—। केओ मोहरिर मेंट.—॥  
 धर्मकार्य में लुटथि रुपैया.—। तँ भेल सभ केर मेंट.—॥ ४२  
 केओ जमानत दैकेँ बचलाह.—। जिनका अमला नेही.—॥  
 ककरो मारि केँत पिठि तोड़ैन्हि.—। उतरैन्हि जन्मक ठेही.—॥ ४३  
 ककरऊँ गारत गात सुखाओल.—। बज्जतो होअय चलाना.—॥  
 मातुपिता घर परिजन रोवय.—। बाबू गेलाह जहलखाना.—॥ ४४  
 ककरऊँ घर भेल खानातलासी.—। मेंट मोहरिर धौँक.—॥  
 केओ अदालति में डिड़िआइक्यि.—। ककरऊँ उपरैन्हि मेंक.—॥ ४५  
 एतना सुनि हाकिम रिसिआओल.—। तँ लागल जन ठीका.—॥  
 नाक रंगौलन्हि सभै मोहरिर.—। लागल चूनक टीका.—॥ ४६  
 जोग, बिकौआ, लौकिक बँशक.—। किरिआमंत सुकूल.—॥  
 गाक्री, बाँस, बैल, और महिसि.—। जगह कैल मकफूल.—॥ ४७  
 ताहि रुपैया सौँ करा गजर.—। लै कोरट सौँ रीन.—॥  
 तँ कारन बज्जतो घर भागड़ा.—। भाइ भतीजा भीन.—॥ ४८  
 आए लाट वहादुर.—। और दड़िभंगा धाम.—॥  
 बाबू और बबुआन सहित मिलि.—। कीन्ह कुमैटी खान.—॥ ४९  
 \* \* \* \* \*  
 एह सभ संग बैठि कै.—। जाय कुमैटी भेल.—॥  
 अजब कार सरकार के.—। तिरऊत पज्जचल रेल.—॥ ५३  
 बाजितपुर सेँ सड़क निकालै.—। आये दौड़िह दौड़ी.—॥  
 हहेया गंडक पूल वन्हाए.—। आए चौरही चोरी.—॥ ५४  
 धर्मधीर, बलबोर, कंपनी.—। जानत है जगदीशन.—॥  
 लकमी सागर के पोखरि में.—। ताहि कीन्ह इसटीसन्.—॥ ५५

बड़ा लाट कलकत्तेवाले.— श्रीदुर्गा होए संग.—॥  
 आगरा के कोटा लाट बहादुर.—। बठे सभ एकरंग.—॥ ५६  
 जुटे कमन्नर और कलट्टर.—। बोलहिँ बात नेअंट.—॥  
 एह पाचो इजलाश पर बैठे.—। संग जात एह जंट.—॥ ५७  
 खबरि गए अखबार मौं.—। मैथिल के एह हाल.—॥  
 सुनऊ फिरंगी अरण देकै.—। मेटऊ दुख के जाल.—॥ ५८  
 ऊकुम दीन्ह दोउ लाट को.—। सुनऊ हमारे बैन.—॥  
 मदति करऊ रेआआनको.—। क्या बैठे है चैन.— ५९  
 बड़ा लाट दोउ बीर उठाय.—। साहेब औ जरनैल.—॥  
 मेजर मजिस्टर और कलट्टर.—। संगजात करनैल.— ६०  
 देस देस सौं अन्न मगाओल.—। दीन्ह सभनि के दाम.—  
 महामूंग, गऊम, औ चाउर.—। बजड़ा, और बदाम.—॥ ६१  
 डोली, पटना, औ भटसारे.—। दीली औ अजमेर.—॥  
 आगरा, और कान्पुर, ढाका.—। जहाँ अन्न के ढेर.—॥ ६२  
 भए रमाना अन्न तिरऊति मैं.—। लादि गाड़ी औ बैल.—॥  
 गज, तुरंग, गदहा, औ कूड़.—। संग सिपाही क्लै.—॥ ६३  
 कूत्ती औ पैठान, मोगल सभ.—। बाँकाबीर रजपूत.—॥  
 सोभा बरनि न जात है.—। जैसे हनुमंत दूत.—॥ ६४  
 आगे सफर ओ मैना.—। पलटन बीर जमान.—॥  
 बरकी औ तरुआरि गहै.—। कर गहै तीर कमान.—॥ ६५  
 चाँड़ तुरंग पर करै कवाइत.—। जमादार होए संग.—॥  
 सोभा बरनि न जात है.—। देखि तखनुक रंग.—॥ ६६  
 करत काम सभ धाम मैं.—। टूट अट सभ लूट.—॥  
 ढाहिँ भीड़ गाकी सहित.—। बान्धै सड़क औ पूल.—॥ ६७  
 जिले पटनँ औ भटसारे.—। प्रगना महिसौर.—॥  
 तहाँ बसहिँ एक सज्जन.—। तेहि जा घर लक्ष्मी दौड़.—॥ ६८  
 श्री द्वारिका प्रणादित.—। धर्मधीर बुद्धिमान.—॥  
 तहसीलदार कोरट के खासा.—। जानहिँ सकल जहान.—॥ ६९  
 बाबु इसरी प्रणाद दिपौटी.—। सो मधुवन मैं आए.—॥  
 ऊकुम दीन्ह सुपरनडँट कैं.—। टोले टोले होए जाए.—॥ ७०  
 मन पँचा मनगर मै लिए.—। बजतो लिए खैरात.—॥  
 धन्य धन्य अगरेज बहादुर.—। सभ के जूटल गात.—॥ ७१  
 गरिब, गनी, गुरबा, करु जै, जै.—। ब्राह्मन देत असीस.—॥



श्रीरघुनाथ बड़े बदसाही.—। गदी लाख बरीस.—॥ ७२  
 फतुर लाल कबि बरनत हैं.—। एह रौदी के हाल.—॥  
 गौरमिंट गौरनल बहादुर.—। तिरऊति राखहिँ बहाल.—॥ ७३

TRANSLATION OF FATU'RÍ LÁL'S SONG OF THE  
 FAMINE.

1. Hear the tale of the year 1281: On every side a famine fell. In that year the rains wasted away; how can I tell all that happened?

2. *Rohaní* is the first asterism of the rainy season: but, as it came, so it departed (without rain). *Mrigśíras* fulfilled our hopes, for it gave a few drops of rain and departed.

3. *Aradrá* passed by with great majesty, thundering on every side; *Pukh* saved the face of the earth, but became the end of the rains.

4. *Punarbas* is a very holy asterism, but it was also a miser. All the seed in the seed-beds would have been utterly destroyed if blessed *Aślekhá* had not rained.

5. Who in the world does not know that *Maghá* became like a *Magadh* beggar? *Purbá Phálguní* did not prove its premises. Which asterism can I praise?

6. *Utrá* arriving found its home ready and abode there (*i. e.*, came at its proper season); but it did not give even a drop to swear by. *Hathiyá* concealed his trunk in his mouth, and the woodworm attacked him, (and left him empty).

7. *Chitrá* lost his senses and went mad, even he became a robber and a murderer. All the asterisms had their noses painted red (as a penance), and *Swátí* put his tail between his legs.\*

8. All the Paṇḍits who came from Banáras, after studying astronomy; though they calculated the position of the planets, and knew all about geometry and algebra; even their word turned out false.

9. By the mercy of *Rám*, through whose mercy everything happens, they did not know the truth. If any one asked them the prospects of rain, even as they spoke, they (were shewn to be liars and) were put to shame.

10. When the rivers and streams did not fill, then there came a certainty of drought. For want of water, nothing grew on the earth. The land became as if it were burnt up.

\* I have slightly altered the original here, which is very indecent. This and the five preceding verses contain a series of puns on the names of the various lunar asterisms, which it is impossible to translate.

11. The cultivators knew the approach of drought, and exclaimed, 'Fate is against us; he has turned his face from us, and has cut off the paddy by the root.

12. "Neither the rice in the muddy low lands, nor the *maruá* on the high lands has grown; nor has *sámá* grown. *Gambharí* and *gadarí* have dried up in the field. God indeed has turned aside his face.

13. "In the world of mortals who can save us, where can we go, whither can we fly? Hell itself is dried up. There is no moisture on the soil, and even heaven has taken fire.

14. "Shame on the life of king Indra, who caught hold of the rains and stopped them. Living creatures became distraught upon the earth. They lost all pride in themselves.

15. "Spring crops, mustard, *mũ'g* (*Phaseolus mungo*), and *chiná* (*Panicum italicum*), not one has sprouted. In house and house are men and women mourning. Now indeed are our days woful."

16. On the other hand all the rich men were pleased in heart, and stored up many heaps of grain. They drew rupees into their houses in armfuls, for the *ser* of food was now dear.

17. Some who had cowries bought a field of *kurthí* (*Dolichos biflorus*), or even flesh. But how many held a continual fast, and only saw food in dreams!

18. How many men united together and bought a field of *faner* (a tall species of millet, and a food given to cattle), while the poor men sat and looked on! In the whole world there came like medicine to men, *ráhar*, and Indian-corn.

19. Truly a dreadful famine fell in Tirhut, for so did the winds blow. In house and house men and women tossed into their mouths parched Indian-corn, and thought themselves happy.

20. All the land-owners and bankers had in many houses heaps of grain. But, to deceive the people, they gazed about with faces like those of poor men.

21. The shop-keepers saw the times, and were at their wits' ends, and in terror closed their doors. The cities were full of empty shops, and all the grain markets were empty too.

22. Men's bodies were all shrivelled up, and their very speech was halting. How many things they had to bear! Men and women ceased adorning themselves and sold their ornaments.

23 and 24. *Mangṭíkás* (forehead ornaments), *khútis* (ear ornaments), and *tarkís* (ear-rings), *nakmunnís* (small nose-rings) were no longer seen in their proper places. *Kaṭsari* (necklets), *bichhiá* (toe-rings), *jhim-jhimis* (tinkling toe ornaments), *bájús* and *bā'ks* (two kinds of armlets), *chandrahárs*, *haikals*, *sikarís* (three kinds of necklaces), and *ghamaurís*

(seed necklaces), *sútis* (neck rings), *navagrahs* and *pachkhā'īs* (two kinds of armlets), and *laśunīs* (bracelets) were all expended.

25. Then not even brazen utensils escaped; for the people's fate became still worse. Water-jars, small jars, and spittoons, and rice-pots of every kind.

26. Cups, bowls, betel boxes, and plates for eating in. Neither drinking cups, after the fashion of Mádhab Sīh, nor even small drinking cups were saved.

27. None of the household wealth escaped. All went to the pawnbroker; still hunger did not desert them, and their bellies became as it were pits.

28. Then the "Company" took the form of a portion of the deity, by the help of Rám. When she heard that the city of Mithilá was about to be drowned, she ran up to save it.

29. She bought food and filled sacks and loaded them in ships. Special native soldiers and white soldiers from *Wiláyat* were entrusted with the duty.

30. To Hájípur there came thousands of hundreds of thousands of bags, and many hundreds of thousands to Patna; and in the granaries of Bázitpur and Sultánpur, I cannot tell how many there were.

31. Waggons, bullocks, carts and camels carried all kinds of grain throughout Bihár. The place where they were told to meet was Kanhaiá Miśra's tank (in Darbhangá).

32. Mahárájá Lakshmeśvar Sīh, Mahárájá of Mithilá, the immovable Lord of Darbhangá, the lord of Lakshmí, relieved the distress.

33. Thousands of lákhs of carts and bullocks became entangled together; the first *golás* (granaries) were those at Madhubaní, Bhawará, Jafrá, and Aṛer.

34. I sing also of Benípaṭṭí, and the Pach Mahalá, Kumhraulí, and Kamtaul: Hariharpúr, Piṛáruch, and much work was there in Bariaul.

35. I sing of Bári Pokhari, and Birsáyar. And who does not know Paṇḍaul? Nabahad (Lohath factory), Sarisao (Surso), and Bhatpúrá, and to the south of it, Ujain.

36. I sing of Jhanjhárpúr, Mahrail, Kanhaulí, and especially of Madhepúr. Benípúr, Kamán (Kewan factory), Narahiyá (Naraya), and Phúlparás.

37. Jhamná is a place renowned in the world, and so are Mahthá and Bachhaur, and the relief circuits extended from them to Duhabí, Mahináthpúr, and Jainagar (on the frontier).

38. I sing of Baldebpúr, and Dhangá, and Mirzapúr where there is a small market, Síbipaṭí and Kápsíá and the chief *golá* at Sauráth.

39. The *Hákims* came into Tirhut and relieved the poor. If they

had not done so, how many men would have dried up, and died with their little ones !

40. How many corpses would have lain in the dust (uncared for). Innumerable lives would have been lost. Even no respect would have been shown to sons-in-law,\* nor would a son have remained to perform the funeral obsequies for his father.

41. Nearly every one was driven to throwing up earth on embankments, tanks and roads. Only the learned *Sotí Bráhmans*, *Káyasths* and western *Thákurs* escaped (from this indignity).

42. Some (of these last) made themselves overseers, and some *Muharrirs*, and others mates. In a holy cause they robbed the Government of money, and got their deserts for it.

43. Some who had friends among the court officers got off by giving bail: some got caned and had their backs scarified, and thereby expiated for all the sins of their former lives.†

44. Some wasted away in confinement awaiting their trial, and a great many were committed for trial. And their parents, wife and relations wept, saying, "The *Bábú* has gone to jail."

45. Some of the wicked *Muharrirs* and mates had their houses searched by the police. Some had to blubber in the Civil Court, and others had their moustaches pulled out (by peons).

46. When the *Hákims* heard all about this, they flew into a rage; and therefore (stopped daily work and only) gave work by contract. And all the *Muharrirs* had their noses painted red, and a white patch of lime painted on their foreheads.‡

47. *Jogs*, *Bikauás* and other *Bráhmans* of reputable descent, who had performed all their various duties, and were of good family, mortgaged their groves, bamboo clumps, oxen, buffaloes and land.

48. When they had spent all the money got by this, they borrowed money from the Court of Wards; and therefrom many family disputes arose, and brothers and nephews parted from each other.

49. The Lord Bahádúr (Sir Richard Temple) also came to Darbhanga, and held a Committee there with the *Bábús* (*i. e.*, the relations of the Maharája).

50, 51, and 52. *Here follows a long list of names of native gentlemen who attended the Committee, which is not worth translating.*

\* It is considered a great disgrace for any father-in-law to go to his son-in-law's house for help.

† उहो is properly weariness, and it is taken away (उतर जाइकेहि) by shampooing. Here the poet calls their sins a weariness, and says it was taken away by a shampooing with a rattan.

‡ *I. e.*, they were put to shame. Painting a man's nose red, and his forehead white is a favourite *zamíndárá* way of disgracing a man.

53. All these sat on the Committee. The actions of Government are wonderful: for then a Railway came to Tirhut.

54. The Railway started from Bájitpur, and came along at a great rate, and, after making a bridge near Haheyá (Haya Ghát) across the Gaṇḍak, it came straight across the marshes.

55. The virtuous and mighty Company knows who is the Almighty, and made a Railway Station (in Darbhanga) near the Lakshmí Ságar tank.

56. The Great Lord of Calcutta (Lord Northbrook) accompanied by the goddess Durgá, and by the Little Lord Bahádúr of Ágrá,\* came and sat together, both being white men, (and hence undistinguishable to the crowd).

57. The Commissioner and Collector met them there, and spoke in a language we could not understand (English). These five sat on the *ijlās* together, with a Joint Magistrate of the same caste.

58. The news was published in the Newspapers, that this was the condition of Mithilá, saying, "Hear, O People of England, lend your ears, and wipe away this net of sorrow."

59. They gave orders to the two Lords, "Hear our words. Help the poor cultivators. Why are you sitting at ease?"

60. The great Lord caused two heroes to arise, a *Sáhib*, and a General, and also Majors, Magistrates, and Collectors, and Colonels of the same caste.

61. They collected food from every country, and paid the price of it as well. They brought *mũ'g*, wheat, and rice, *bajrá* and *grám*.

62. From Delhi, Patna, Bhaṭsáre, and Ajmer, Ágrá, and Kánhpúr, and from wherever there was plenty of grain.

63. From these places grain was sent to Tirhut, on waggons and bullocks, elephants, horses, donkeys, and carts, with soldiers in brilliant uniform.

64. The soldiers were by caste Chhatrí, Paithán, Mughal, and Rájput, excellent heroes. I cannot tell their splendour, which was like that of Hanumán the messenger.

65. In front went Sappers and Miners, and the young heroes of fighting regiments, wearing lances and swords, and with bows and arrows in their hands.

66. With their *Jamádárs* they mounted horse and paraded. Although I have seen their colours at the time I cannot describe their splendours.

67. They did their duty everywhere and all the plunder was stopped. They levelled mounds and groves, and made roads and bridges.

\* This must mean the Lieutenant-Governor of the N. W. P. But if it does, it must be a mistake, as Sir John Strachey did not come to Darbhanga.

68. In the districts of Patna and Bhaṭsáre, in Parganá Mahsaur, there lived a good man, into whose house the goddess of prosperity had come in haste.

69. Dwáriká Praśád by name, virtuous and wise. He was special Tahsildár for the Court of Wards, and knew the whole world.

70. Deputy Collector Bábú Isrí Praśád came to Madhubaní, and he went into every petty village, and gave orders to the relief superintendents.

71. People borrowed maunds of grain and were pleased at heart, and many took alms. Bless the noble Englishmen, for every one's limb became fat.

72. The poor, the rich, and the wretched alike cried: "Victory to the Company;" and the Bráhmaṇs blessed her, and they prayed to the Lord of Raghu (God) that her reign might increase on the throne for a hundred thousand years.

73. Phatur Lál has told this tale of the famine. The Government, and the noble Governor, preserved Tirhut.

We now come to the Poems of Vidyápati Thákur. The name of this celebrated poet is a household word throughout the whole of Bihár and Bangál. I had intended at first to prefix to the following collection of his songs, a succinct account of him and of his times, but space forbids me. Suffice it to say that he was born at Bisphí\* in the Madhubaní Sub-Division of the Darbhanga District, not far from Dámodarpúr, the birth-place of the still more celebrated Kálidása, in the latter half of the fourteenth century. He was the first of the old Vaishṇava master-singers who spoke and wrote in the language of the people; and his short hymns of prayer and praise, soon became exceedingly popular. They became great favourites of the more modern Vaishṇava reformer of Bangál,—Chaitanya, and through him, songs purporting to be by Bidyápati have become as well known in Bangálí households as the Bible is in an English one. And now a curious circumstance arose,—unparalleled I believe in the history of literature. To a Bangálí, Bidyápati wrote in a difficult and strange, though cognate language, and his words were hard "to be understood of the people": so at first a few of his hymns were twisted and contorted, lengthened out and curtailed, in the procrustean bed of the Bangálí language and metre, into a kind of bastard language neither Bangálí nor Maithilí. But this was not all,—a host of imitators sprung up,—notably one Basant Ráy of Jessore, who wrote, under the name of Bidyápati, in this bastard language, songs which in their form bore a considerable resemblance to the

\* Not Bípasi as stated by other writers,—at least the village is not called Bípasi now-a-days.

matter of our poet, but which almost entirely wanted the polish and felicity of expression of the old master-singer. These songs gradually took a form more and more Bangálí, and the latest can hardly, so far as the form of the language goes, be distinguished from, the antique Bangálí of Chaṇḍí Dás and the Bidyá Sundar: they thus naturally became more popular amongst the Bangálí people than the real songs of Bidyápati, and speedily crowded out the latter from their memories. These spurious songs of Bidyápati have been more than once collected. They can all be found in that large heterogeneous mass of Bangálí poetry called the *Pada Kalpa Taru*, and have been republished in a connected form by Akshay Chandra Sarkár at Chinsura in a series of volumes called the *Práchína Kávya Sangraha*, in the Bangálí year 1285 (A. D. 1878-79). Another expurgated edition has been published by S'áradá Charaṇa Mitra,\* (B. S. 1285 = A. D. 1878-79) to which is prefixed an excellent Bángalí introduction bringing up to date everything that was then known about the real Bidyápati of Bisphí. In the latter work, however, the editor is still under the impression that the poems he is editing are the work of the Tirhut poet, while nothing could be further from the fact. I have gone carefully through every poem in both these collections, and am in a position to state that not more than five or six of them altogether show even a resemblance to songs admitted up here to be the work of Bidyápati.† Even these are so distorted, both in language, and in rhythm, that identification is by no means easy.‡ The songs in the Bangálí recension will not even scan according to Maithilí rules of prosody, much less can they be brought within the bounds of any rules of Maithilí Grammar.§ The fact is that both these Bangálí collections are most interesting as showing the influence of Bidyápati over the Bangálí mind, but in no way can they be considered as containing more than a very few lines really written by himself.

The songs here given are, I believe, very nearly all that are known of Bidyápati in Tirhut. A glance at them will show how different they are from their Bangálí fellows. The majority of them have been collected

\* Vidyápatir Padávali, S'rí S'áradá Charaṇa Mitra sampáditá; Calcutta, 71 Cornwallis Street, S'rí S'ríschandra Bhaṭṭacháryya, Printer and Publisher.

† In the *Práchína Kávya Sangraha* the only songs which can be identified as bearing a resemblance, or as having lines common to admitted songs of Bidyápati are p. 15, No. 17; p. 64, No. 12; p. 72, No. 87; and p. 74, No. 85.

‡ Compare *Prá. Ká, San.* p. 15, No. 17, (= No. 17, in S'áradá Charaṇa Mitra's edition), with No. 1, in the present selections; and these two recensions, (the Bangálí, and the Maithilí), correspond much more closely than any other similar pairs noted.

§ Cf. such Bangálí forms as देखिन, used as substitutes for Maithilí देखन, or देखलऊँ.

from blind singers, and others whose profession it is to sing these Vaishṇava songs, but I am also indebted to the Mahárájá of Darbhanga for many of them: I have, however, searched everywhere for them that I could consistently with my official duties, and I regret that these prevented my directly having much communication with Bidyápati's present descendants. I have, however, learnt sufficient to be satisfied that they have no collection of their ancestor's songs.

For further information concerning Bidyápati and his times I must refer to the books above mentioned, and to an excellent article in the Bangálí Magazine the "Banga Darśana," for 1282 (*B. S.*), *Vol. IV. p. 75.* Mr. Beames' article in the Indian Antiquary for October, 1875, *Vol. IV. p. 299,* also contains all that is important, and gives a resumé of the contents of the article in the Banga Darśana, with his own most valuable criticisms thereon. In another article in the Indian Antiquary (*Vol. II. p. 37*) Mr. Beames also gives an interesting account of the Bangálí recension of the Pseudo-Bidyápati.

It now remains to consider the matter of Bidyápati's poems. They are nearly all Vaishṇava hymns or *bhajans*, and as such belong to a class well known to students of modern Indian Literature. They cannot be judged by European rules of taste, and must not be condemned too hastily as using the language of the brothel to describe the soul's yearnings after God. Now that the Aphorisms of Śāṅḍilya have been given in an English dress by Mr. Cowell, no one need plead ignorance of the mysteries of the Indian doctrine of faith. "God is Love" is alike the motto of the Eastern and of the Western worlds, while the form of Love proposed is essentially different. The people of a colder Western clime, have contented themselves with comparing the ineffable love of God to that of a father to his children, while the warmer climes of the tropics have led the seekers after truth to compare the love of the worshipper for the worshipped, to that of the Supreme Mistress Rádhá for her Supreme Lord Kṛishṇa. It is true that it is hard for a Western mind to grasp this idea, but let us not therefore hastily condemn it: the glowing stanzas of Bidyápati are read by the devout Hindú with as little of the baser part of human sensuousness, as the Song of Solomon is by the Christian priest.

For further particulars as to the Vaishṇava poets of Bangál (including Bidyápati) see Indian Antiquary for 1873, *Vol. II. pp. 1, 37 and 187* where Mr. Beames elaborately discusses the whole question, and Dr. Rájendralál Mitra's preface to the Chaitanya Chandrodaya.

As regards Bidyápati's prosody, it is needless to say that no rules are in existence: *Pingala's Prákṛit Sūtras* which are said to apply to Braj Bháshá will not apply here, for I have tried them. I have therefore been compelled to analyse the metres for myself, and on another occasion



may be able to give a fuller account of the result. It must be sufficient to observe here that each foot throughout is divisible into four short instants, and that one long instant is equivalent to two short. Each foot may therefore consist of either  $\cup \cup \cup \cup$ ,  $— \cup \cup$ ,  $\cup \cup —$ ,  $\cup — \cup$ , or  $— —$ . Sometimes a long syllable is divided between two feet, but in that case the three following instants of the second foot must be three short syllables, thus we find  $\cup \cup \cup + \cup \cup \cup$ ,  $— \cup + \cup \cup \cup$ ,  $\cup — + \cup \cup \cup$ .

The following schemes of metre may be noticed. Each column gives all kinds of feet allowable in this position.\*

(1.)

| 1st foot.             | 2nd foot.             | 3rd foot.             | 4th foot.    |
|-----------------------|-----------------------|-----------------------|--------------|
| $\cup \cup \cup \cup$ | $\cup \cup \cup \cup$ | $\cup \cup \cup \cup$ | $— \cup$     |
| or $— \cup \cup \cup$ | or $— \cup \cup \cup$ | or $— \cup \cup \cup$ | <i>Rhyme</i> |
| or $— —$              | or $— —$              |                       |              |
| or $\cup — \cup \cup$ | or $\cup — \cup \cup$ |                       |              |
| or $\cup \cup —$      | or $\cup \cup —$      |                       |              |
| or $— \cup +$         | $\cup \cup \cup$      |                       |              |
|                       | or $— \cup +$         | $\cup \cup \cup$      |              |
|                       | or $\cup \cup \cup +$ | $\cup \cup \cup$      |              |

The principal rule in this metre is that the third foot must end with two short instants.

In one instance, (*Vide LX*), the fourth foot is simply one long syllable instead of a long and a short. The above metre is very common.

(2.) Varieties of the above, not so common, have the fourth foot  $— —$ ,  $\cup —$ , or  $\cup \cup \cup \cup$ .

\* I am quite aware that the following schemes of metre will not satisfy those who bind themselves down to the laws of the Chhandodípaka, and the Pingaládarśa, but I cannot help it, and must disarm hostile criticism by assuring my critics that I do not hastily differ from those celebrated works. I have with my own hand recorded the quantity of every syllable in Bidyápati's poems; and it is not my fault if they do not come up to the standard of metres in other dialects. I have adopted the system of counting four syllables to a foot because I found it simplest to do so, and because the lines naturally divide themselves to the reader in this way. As an example of how Bidyápati is his own rule in matters of metre, I may cite the third variety of metre noted above. In this each line contains 28 instants, with a cæsura after the 16th. The class being *Játi*, and the order being *Mátra Chhand*, this naturally suggests the well-known *Bhajan* metre called *Thumarígít* (दुमरौ गौत), which coincides with the above description. But *Thumarígít* divides the instants of its feet thus  $6 + 4 + 4 + 2$ ,  $4 + 4 + 4 = 28$ : while Bidyápati sometimes makes his 6th and 7th instants one long syllable which is incompatible with the above.

(3.)

| 1st foot.                                                                                            | 2nd foot.                                                                                                | 3rd foot.                                                                             | 4th foot.                             |
|------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------|---------------------------------------|
| ◡ ◡ ◡ ◡<br><i>or</i> — ◡ ◡<br><i>or</i> ◡ ◡ —<br><i>or</i> ◡ — ◡<br><i>or</i> — —<br><i>or</i> — ◡ + | ◡ ◡ ◡ ◡<br><i>or</i> — ◡ ◡<br><i>or</i> ◡ ◡ —<br><i>or</i> ◡ — ◡<br><i>or</i> — —<br><i>or</i> — ◡ ◡ ◡ + | ◡ ◡ ◡ ◡<br><i>or</i> — ◡ ◡<br><i>or</i> ◡ ◡ —<br><i>or</i> — —<br><i>or</i> ◡ ◡ ◡ ◡ + | ◡ ◡ ◡ ◡<br><i>or</i> — ◡ ◡<br>+ ◡ ◡ ◡ |
| <i>Cæsura.</i>                                                                                       | ◡ ◡ ◡ ◡<br><i>or</i> — ◡ ◡<br><i>or</i> ◡ ◡ —<br><i>or</i> — —<br><i>or</i> ◡ — +                        | ◡ ◡ ◡ ◡<br><i>or</i> — ◡ ◡<br>+ ◡ ◡ ◡                                                 | — —<br><i>Rhyme.</i>                  |

In this metre the fourth and sixth feet must end with two short instants.

There are other metres, but the above three are the commonest. It must be observed, however, that, by poetical license, the last couplet of a poem, called the *Bhanitá*, is not bound by the rules of the preceding lines. Moreover, the last syllable of a line or phrase is not common; on the contrary it is frequently lengthened or shortened by poetic license for the sake of metre.

As regards the quantity of syllables, a vowel short by nature, and also by position, is always short, but a vowel short by nature, and long by position, or a vowel, or even a diphthong, long by nature, may be considered either long or short for the scansion of a verse. In fact accent has quite as much to do with scansion as prosody, and the result of the two combined is that, as Mr. Beames rightly observes, the verses “trip off the tongue with a lilt and grace which are irresistible.”

According to native custom, I have grouped the songs into classes, according to the subjects of which they treat; one class, for instance,

treating of the first yearnings of the soul after God,—another of the full possession of the soul by love for God,—another of an estrangement of the soul, and so on. To understand the allegory, it may be taken as a general rule that Rádhá represents the soul, the messenger *or dūtí* the evangelist or else the mediator, and Kṛishṇ of course the Deity.

The following genealogical table of Bidyápati and his ancestors and descendents has not been published, and will be found useful in fixing his date.

8. Vishṇuśarmá Ṭhákur ; of Bisapí, founder.\*
7. Haráditya Ṭhákur.
6. Karmáditya Ṭhákur.
5. Deváditya Ṭhákur.
4. Dhíreśvara Ṭhákur.
3. Jaya Datta Ṭhákur.
2. Gaṇa Pati Ṭhákur.
1. VIDYÁPATI ṬHÁKUR.
2. Harapati Ṭhákur.
3. None, *alias* Ratidhar Ṭhákur.
4. Raghu Ṭhákur.
5. Viśva Nátha Ṭhákur.
6. Pítámbara Ṭhákur.
7. Náráyaṇa Ṭhákur.
8. Dina Maṇi Ṭhákur.
9. Tulá Ṭhákur.
10. Eka Nátha Ṭhákur.
11. Bhaiá Ṭhákur.

- |                      |                        |
|----------------------|------------------------|
| 12. Nanú Ṭhákur.     | 12. Phaní Lál Ṭhákur.  |
| 13. Banamáli Ṭhákur. | 13. Badrí Náth Ṭhákur. |

Nanú Ṭhákur, and Badrí Náth Ṭhákur are alive at the present time. The latter is a mere boy, his father having died quite lately.

In conclusion it may be useful to note that Bidyápati mentions the following persons in his poems :

1. Rájá Śib Śīh (or Sibáy Śīh).
2. Lakhimá Ṭhakurání.
3. Rúp Náráyaṇ.
4. Modabatí Deí.

\* In the oldest documents, including those contemporary with Bidyápati, the name is spelt Bisapí. Now-a-days, however, it is spelt Bis'phí (बिसफौ).

5. Prāṇ'batí Deí.

6. Rághab Sīh.

The first of these—Rájá S'ib Sīh—was king of Sugáoná in Tirhut, and was the representative of a line of kings which has left its mark upon Mithilá. When it became extinct, this line was succeeded by that of the present Mahárájá of Darbhanga. The line of kings as given by the hereditary genealogists of Mithilá is as follows :

The seventh of his family and third of his dynasty was—

|     |                                 |       |       |       |
|-----|---------------------------------|-------|-------|-------|
| 3.  | Bhab Sīh who came to the throne | ..... | A. D. | 1348  |
| 4.  | Deb Sīh,                        | ..... | „     | 1385  |
| 5.  | S'ib Sīh,                       | ..... | „     | 1446  |
| 6.  | Padm Sīh,                       | ..... | „     | 1449  |
| 7.  | Lakhimá Debí,                   | ..... | „     | 1451  |
| 8.  | Biśvás Debí,                    | ..... | „     | 1460  |
| 9.  | Darp Náráyaṇ,                   | ..... | „     | 1472  |
| 10. | Hirday Náráyaṇ,                 | ..... | „     | 1478  |
| 11. | Hari Náráyaṇ,                   | ..... | „     | 1513  |
| 12. | Rúp Náráyaṇ,                    | ..... | „     | 1527  |
| 13. | Kās Náráyaṇ,                    | ..... | „     | 1542* |

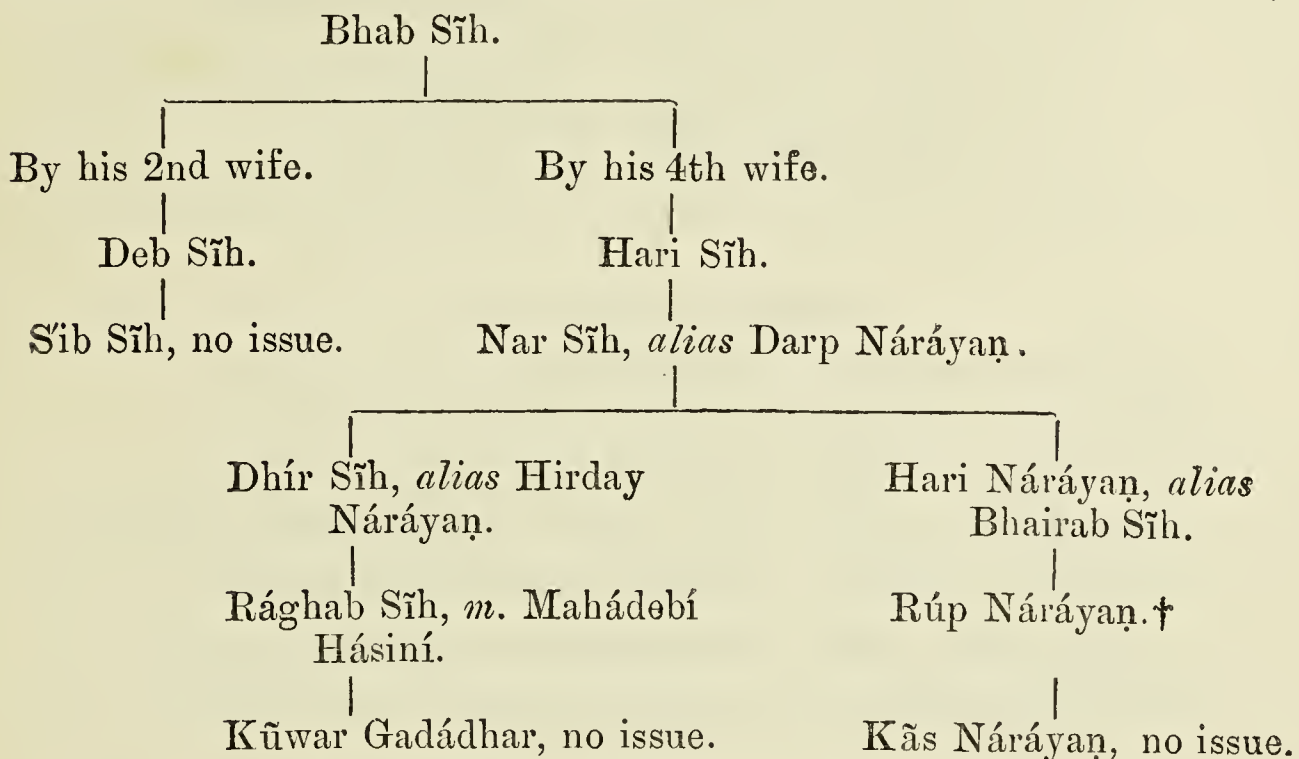
Of these, Nos. 5, 7, and 12 are according to universal tradition the first three persons in the list of those mentioned by Bidyápati. With respect, however, to Rúp Náráyaṇ there are grave reasons for doubting the tradition. A grant of land is in existence, showing that Bidyápati was a celebrated Paṇḍit in the year 1400 A. D., and Rúp Náráyaṇ did not die till 1542. So that to assume that Bidyápati and Rúp Náráyaṇ were contemporaries, assumes a most improbable longevity for both of them. Mr. Beames suggests that the Rúp Náráyaṇ of Bidyápati is simply an *alias* or family name of S'ib Sīh. Although not borne out by tradition, there are several good reasons, which (as the case has been fully argued elsewhere) I need not repeat here, for agreeing with this suggestion. It is certain that many kings of S'ib Sīh's line had *aliases* ending in Náráyaṇ. Concerning Modabatí and Prāṇ'batí, I have no information to offer. I can find no clue to their identity in any of the genealogical lists, and Badyápati himself, gives either contradictory accounts of Modabatí, or else refers to two ladies of the same name. In Song 75, he calls her the

\* The names above given may be taken as correct. I have taken much pains in searching the most authentic records. The list differs considerably from those of former writers, but these can all be traced back to Ajodhyá Prasád's History of Tirhut in which the names are written in the Ūrdú character, and incorrectly. The dates given are those currently reputed to be correct: but I have several reasons, which I need not here repeat, for believing them to be untrustworthy. However, for want of better ones, they are given.

beloved of king Śīb Śīh, while in 76, she is styled the wife of Rághab Śīh. Local tradition makes her the wife of Bidyápati. Who Rághab Śīh was, we shall see bye and bye. In Song 37, Práñ'batí is called the necklace of Rúp Náráyaṇ, and that is all the information available concerning her.

Rájá Śīb Śīh had six wives,\* all of whom died without issue, and two of whom, Lakhimá Thakurání and Debí Biśvás, succeeded Śīb Śīh upon the throne.

The following table, abstracted from the genealogists' records, available in this subdivision, will show the relationship between Śīb Śīh, Rúp Náráyaṇ, and Rághab Śīh ; (if, as I doubt, the popular tradition making them three distinct persons, is correct).



It thus appears that both Rúp Náráyaṇ and Rághab Śīh were first cousins twice removed from Śīb Śīh. With Kās Náráyaṇ the line of Bhab Śīh became extinct. The family is now-a-days represented only by the present Maharáñí of Sugáoná and Chapáhí, who married a descendant of a collateral branch of the family, and who has no son. With her, therefore, an old royal family in Mithilá will become extinct.

But, admitting the above table to be correct, as it certainly is, the same doubt arises concerning Rághab Śīh, as that which arose concerning Rúp Náráyaṇ. They must have been contemporaries, and that being the case, it is just as improbable that Rághab Śīh could have been contemporary with Bidyápati as Rúp Náráyaṇ. Who then was the Rághab Śīh mentioned by Bidyápati? His name occurs in two songs (Nos. 61 and 76), and in one of them he is called the lord of Modabatí. I hesitate at suggest-

\* Mahádebí Biśvás, M. Sajháiní, M. Rat'ná, M. Lakhimá, M. Umá, M. Guná.

† Married, (1.) M. Anumatí, (2.) M. Bhánumatí, (3.) M. S'áití, (4.) M. Medhá, (5.) a lady, name unknown.

ing a second *alias* for Śib Śih, but it is a remarkable coincidence that in Song 75, a woman called Modabatī is called the wife of Śib Śih. But here another difficulty has to be met; Śib Śih it is true, had six wives, but we know their names, and none of them was called Modabatī, and to make matters still more complicated, there is a tradition current in Mithilā that Modabatī was the name of the wife of Bidyāpati himself. It is worth noting that the Rāghab Śih of the genealogists had only one wife, and her name was not Modabatī. On the whole, then, we have too few and too contradictory materials to our hand, to assume anything positively concerning either Rāghab Śih, or Modabatī.

## ॥ १ ॥ अथ बयःसंधि ॥

१ ।

नायिका सँ नायक बचन ।

कामिनि कर असनाने । हेरइत हिर्दय हनल पचमाने ॥  
 तितल बसन तन लागु । मनिऊक मन समस्त भय जागु ॥  
 चिकुर बहै जल धारे । जनि शशि बिनु मोहि लागत अन्हारे ॥  
 कुच जुग चारु चकेवा । नीज कर कमल आनि तुअ देवा ॥  
 तँ सँसे भुज फाँसे । बाँधि धरिअ उड़ि लागत अकासे ॥  
 भनहिँ बिद्यापति भाने । सुपुरुख कबऊ न होयत नदाने ॥

२ ।

नायिका सँ दूति उक्ति ।

कंटक माँह कुसुम परगासे । बिकल भमर नहिँ पावथि बासे ॥  
 भमरा भरमे रमे सभ ठामेँ । तुअ बिनु मालति नहिँ बिसरामेँ ॥  
 ओ मधुजीब तँहिँ मधु रासे । संचि धरिए मधु मनहिँ लजा से ॥  
 अपनऊँ मन दय बुभु अबगाहे । भमर मरत बध लागत काहे ॥  
 भनहिँ बिद्यापति तौँ पय जीवे । अधर सुधा रस जौँ पय पीवे ॥

३ ।

सखी सँ सखी उक्ति ।

अप्यन काज कओन नहिँ बन्ध । के न करय निअ पति अनुबन्ध ॥  
 अपन २ हित सब केओ चाह । से सुपुरुख जे करय निबाह ॥

साजनि ताक जिवन थिक सार । जे मन दय करु पर उपकार ॥  
 आरति अरतल आवय पास । अकइत बस्तु न करिअ निरास ॥  
 से पुनु अनतऊँ गेलेँ पाव । अपना मन पय रह पकताव ॥  
 भनहिँ बिद्यापति दैन न भाख । बड़ अनुरोध बड़ा पय राख ॥

४ ।

नायिका सँ सखी उक्ति ।

ए सखि ए सखि न बोलह आन । तुअ गुन लुबुधल नितेँ अब कान्ह ॥  
 नित २ निअर आव बिनु काज । बेकतय हृदय लुकावय लाज ॥  
 अनतऊँ जाइतेँ एतहिँ निहार । लुबुधल नयन हटय केँ पार ॥  
 से अति नागर तेाँहे तसु तूल । एक नले गाँथ दुइ जनु फूल ॥  
 भनहिँ बिद्यापति कबि कंठहार । एक सर मनमथ दुइ जिव सार ॥

५ ।

नायक सँ नायिका उक्ति ।

कर धय करु मोहि पारे । देब मेँ अपरुप हारे । कन्हैआ  
 सखि सभ तेजि चलि गेली । न जानू कोन पथ भेली । कन्हैआ  
 हम न जाएब तुअ पासे । जाएब औघट घाटे । कन्हैआ  
 बिद्यापति एहो भाने । गुंजरी भजु भगवाने । कन्हैआ

॥ १ ॥ अथ श्री राधाक पूर्वराग ॥

६ ।

नायिका सँ नायक बचन ।

सरस बसन्त समय भल पाओलि  
 दक्खिन पवन बज्ज धीरे ।  
 सपनऊँ रूप बचन एक भाखिय  
 मुख सँ दुरि करु चीरे ॥  
 तोहर बदन सन चाँद होअथि नहिँ  
 जैओ जतन बिह देला ।

कं बेरि काटि बनाओल नब कय  
 तैओ तुलित नहिँ भेला ॥  
 लोचन तूअ कमल नहिँ भै सक  
 से जग के नहिँ जाने ।  
 से फेरि जाए नुकैलाह जल भय  
 पंकज निज अपमाने ॥  
 भनहिँ बिद्यापति सुनु बर जौमति  
 ई सभ लक्ष्मि समाने ।  
 राजा शिबसिँह रूप नारायण  
 कखिमा दइ प्रति भाने ॥

७ ।

नायक सँ दूति बचन ।

माधव करिअ सुमुखि समधाने ।  
 तुअ अभिसार कयलि जत सुंदरि  
 कामिनि करु के आने ॥  
 बरिसि पयोधर धरनि बारि भर  
 रैनि महाभय भीमा ।  
 तइओ चललि धनि तुअ गुन मन गुनि  
 तसु साहस नहिँ सीमा ॥  
 देखि भवन भिति लिखल भुजंग पति  
 जसु मन परम तरासे ।  
 से सुबदनि कर भूपइति फणि मणि  
 बिऊसि आइलि तुअ पासे ॥  
 निअ पऊ परिहरि आइलि कमल मुखि  
 परिहरि निअ कुल गारी ।  
 तुअ अनुराग मधुर मद मातलि  
 किछु न गुनलि बर नारी ॥  
 ई रस रसिक बिनोदक बिन्दक  
 कबि बिद्यापति गावे ।  
 काम प्रेम दुऊ एक मत भय रऊ  
 कखने की न करावे ॥



८।

सखी कृत नायिका बर्णन ।

देखलि कमलमुखि कोमल देह । तिला एक लागि कत उपजल नेह ॥  
 नूतन मनसिज गुरुतर लाज । बेकत प्रेम कत करय बेआज ॥  
 खन परितजय खन आव पास । न मिलय मन भरि न होअ उदास ॥  
 नयनक गोचर थिर नहिँ होए । कर धरइत धनि मुख धर गोए ॥  
 भनहिँ बिद्यापति एहो रस गाव । अभिनव कामिनि उकुति बुभाव ॥

९।

नायक सँ दूति बचन ।

तीनिक तेसर तीनिक बाम । तीनिक तेसर धनिकेर ठाम ॥  
 तीनि २ कय रोखलि फूल । तीनिक तेसर माधव तूल ॥  
 तीनि २ कय उठलिहिँ भाखि । तीनिक तेसर माधव साखि ॥  
 भनहिँ बिद्यापति तीनिक नेह । नागर काँ थिक नारि सिनेह ॥

१०।

नायक सँ दूति उक्ति ।

माधव आव न जीउति राही ।  
 जतवा जनिकर लेनेँ छलि सुन्दरि  
 से सभ सोपलक ताही ॥  
 चानक शशिमुखि शशि केँ सोपलन्हि  
 हरिन केँ लोचन लीला ।  
 केसक पास चामरु काँ सोपलन्हि  
 पाए मनोभव पीड़ा ॥  
 दसन बीज दाड़िम केँ सोपलन्हि  
 पिक केँ सोपलन्हि बानी ।  
 देहदसा दामिनि केँ सोपलन्हि  
 ई सभ ऐलजुँ जानी ॥  
 हरि २ कय पुनि उठति धरणि धरि  
 रैन गमावय जागी ।  
 तोहर सिनेह जीब दय जापथि  
 रहलिहिँ धनि एत लागी ॥

भनहिँ बिद्यापति सुनु मधुरापति  
 गमन न पुरिय बिलंबे ।  
 जाइ पिआबिय अधर सुधारस  
 तो पय जीबथि जीबे ॥

११ ।

सखी सँ नायिका उक्ति ।

बिह मोर परसन भेल । रघुपति दरसन देल ॥  
 देखलि बदन अभिराम । पुरल सकल मन काम ॥  
 जागि उठल पचोबान । बसि नहिँ रहल गेआन ॥  
 भनहिँ बिद्यापति भान हे । सुपुख न कर निदान हे ॥

१२ ।

नायिका सँ सखी बचन ।

कहर सुंदरि न कर बेआज । देखिअ तुअ अपरुब सभ साज ॥  
 मृगमद पंक करसि अंग राग । कोन नागर परिनत होअ भाग ॥  
 पुनुर उठसि पक्किम दिण हेरि । कखन जाएत दिन कत अछि बेरि ॥  
 नेपुर उपर करसि कसि थीर । टढ़ कय परिहसि तम सम चीर ॥  
 उठसि बिज्जसि हँसि तेजिअ सार । मोर मन भाव सघन अंधकार ॥  
 भनहिँ बिद्यापति सुनु बर नारि । धैरज कर मन मिलत मुरारि ॥

१३ ।

नायिका सँ सखी बचन ।

सुंदरि कहर न कर बेआजे ।  
 पुरुब सुकृत फल केदज्ज पाओत  
 मदन महा सिधि आजे ॥  
 मृगमद तिलक अगर अनुलेपित  
 सामर बसन समारि ।  
 हेरह पक्किम दिण कखन होयत निण  
 गुरुजन नयन निहारि ॥  
 बिनु कारण गृह करह गतागत  
 मूनि नयन अरबिंदा ।

पुलकित तनु बिज्जसि अक्रामिक  
जागि उठलि सानंदा ॥  
चेतन हाथ लाथ नहिँ संभव  
बिद्यापति कबि भाने ।  
राजा शिबसिँह रूप नारायण  
सकल कला रस जाने ॥

॥ ३ ॥ अथ श्री राधाक रूप ॥

१४ ।

नायक सँ दूति बचन ।

माधव की कहब सुंदरि रूपे ।  
कतेक जतन बिधि आनि समारल  
देखलि नैन सरूपे ॥  
पल्लबराज चरन जुग सौभित  
गति गजराजक भाने ।  
कनक केदलि पर सिँह समारल  
तापर मेरु समाने ॥  
मेरु उपर दुइ कमल फुलाएल  
नाल बिना रुचि पाई ।  
मणिमय हार धार बज्ज सुरसरि  
तेँ नहिँ कमल सुखाई ॥  
अधर बिम्ब सन दसन दाड़िम बिजु  
रबि शशि उगथिक पासे ।  
राज दूरि बसु निअरो न आवथि  
तेँ नहिँ करथि गरासे ॥  
सारंग नयन बचन पुन सारंग  
सारंग तसु समधाने ।  
सारंग उपर उगल दस सारंग  
केलि करथि मधु पाने ॥

भनहिँ बिद्यापति सुनु बर जौमति  
 एहन जगत् नहिँ आने ।  
 राजा शिबसिंह रूप नारायण  
 लखिमा दइ प्रति भाने ॥

१५ ।

सखी सँ सखी बचन ।  
 जाइति देखलि पथ नागरि सजनी गे  
 आगरि सुबुधि सेआनि ।  
 कनक लता सनि सुंदरि सजनी गे  
 बिह निरमाओल आनि ॥  
 हस्ति गमनि जकाँ चलइति सजनी गे  
 देखइति राज कुमारि ।  
 जनिकाँ एहन सोहागिनि सजनी गे  
 पाओल पदारथ चारि ॥  
 नील बसन तन घेरलि सजनी गे  
 सिर देल चिकुर ससारि ।  
 तापर भमरा पिवय रस सजनी गे  
 बैसल पंख पसारि ॥  
 केहरि सम कटि गुन अछि सजनी गे  
 लोचन अंबुज धारि ।  
 बिद्यापति एह गाओल सजनी गे  
 गुन पाओलि अबधारि ॥

१६ ।

नायक सँ दूति बचन ।  
 माधव जाइति देखल पथ रामा ।  
 गरुडासन सख तातक बाहन  
 ता सम गति अभिरामा ॥  
 दच्छ सुता चारिम पति भगनी  
 तनय घरणि सम रूपे ।  
 सुरपति अरि दुहिता पति बैरी  
 तेँ भरि भेलि अनूपे ॥

अदिति तनय बैरी गुरु चारिम  
 ता सम आनन काँती ।  
 कुंभ तनय तसु असन तनय तसु  
 कोख बैसाओलि पाँती ॥  
 नंद घरणि तनया तसु बाहन  
 ता सम माँभक छीनी ।  
 कामधेनु पति ता पति प्रिय फल  
 उरज हनल जिमि जीमी ॥  
 भनहिँ बिद्यापति सुनु बर जौमति  
 अपरुप रूपक रंगे ।  
 राबण अरि पतनी तातक तप  
 ता सह पाविअ संगे ॥

१७ ।

नायक सँ दूति बचन ।

माधव देखलजुँ तुअ धनि आजे ॥  
 भुतल नृपति सुत तसु तनया पति  
 तातक २ रामा ।  
 तसु तातक सुत तनिकर उपमेय  
 सेहो थिक ओहि ठामा ॥  
 दीस निगम दुइ आनि मिलाविय  
 ताहि दिअ बिधि मुख आधो ।  
 से लै आदि आधि रस मंगैअक्कि  
 रहन रमणि तुअ माधो ॥  
 पण्डित काँ पठ जढ़ काँ पाहन  
 ई गित गोरख धन्धारी ।  
 भनहिँ बिद्यापति सैह चतुर जन  
 जैह बूभत अबधारी ॥

१८ ।

नायक सँ दूति बचन ।

माधव जाइति देखलि पथ रामा ।  
 अबला अरुण तरा गन बेड़लि

चिकुर चामरु अनुपामा ॥  
 जलनिधि सुत सन बदन सोहाओन  
 सिखर बीज रद पाँती ।  
 कनक लता जनि फड़ल सिरी फल  
 बीह रचल बज्ज भाँती ॥  
 अजेआ सुत रिपु बाहन जेहन  
 ता सन चलु जिमि राही ।  
 सागर गरह साजि बर कामिनि  
 चललि भवन पति ताही ॥  
 खगपति तनय तासि रिपु तनया  
 ता गति जेहन समाने ।  
 हर बाहन तेहि हेरइते हेरलन्दि  
 कबि बिद्यापति भाने ॥

## ॥ ४ ॥ अथ मिलन ॥

१६ ।

नायका सँ नायिक बचन ।

राज मेघ भय गरसल सूर । पथ परिचय दिबसहिँ भेल दूर ।  
 नहिँ बरिसय अबसर नहिँ होए । पुर परिजन संचर नहिँ कोए ॥  
 चल २ सुंदरि कर गए साज । दिबस समागम सपजत आज ॥  
 गुरुजन परिजन डर कर दूर । बिनु साहस अभिमत नहिँ पूर ॥  
 एहि संसार सारबस्तु एह । तिला एक संगम जाब जिब नेह ॥  
 मनहिँ बिद्यापति कबि कंठ हार । कोटिजँ न घटय दिबस अभिसार ॥

२० ।

सखी सँ नायिका बचन ।

परहिँ अयलजँ तरनि तरंग । पगु लागल कत सहस भुजंग ॥  
 निष्प्रिय निष्ठाचर सञ्चर साथ । भाग न मोहि केओ धयलन्दि हाथ ॥  
 एत कय अयलजँ जीब उपेखि । तइओ न भेल मोहि माधव देखि ॥  
 तनि नहिँ पढ़लन्दि मदनक रीति । पिसुन बचन कयलन्दि परतीति ॥

दूती दम्पति दुअओ अबोध । काज आलस दुऊ परम बिरोध ॥  
भनहिँ बिद्यापति सुन बर नारि । धैरज धैरह मिलत मुरारि ॥

२१ ।

नायक सँ नायिका बचन ।

कुंज भवन सँ चलि भेलि हे  
रोकल गिरधारी ।  
एकहिँ नगर बसु माधव हे  
जनु कर बटवारी ॥  
छाडु कन्हेआ मोर आचर हे  
फाटत नब सारी ।  
अपजस होएत जगत भरि हे  
जनु करिअ उधारी ॥  
संगक सखि अगुआइलि हे  
हम एकसर नारी ।  
दामिनि आय तुलाइलि हे  
एक राति अन्हारी ॥  
भनहिँ बिद्यापति गाओल हे  
सुनु गुणमति नारी ।  
हरिक संगे किक्कु डर नहिँ हे  
तू हे परम गमारी ॥

२२ ।

नायिका छत स्वदुख बर्णन ।

कानन कान्हे कान हम सूनल  
भै गेल आनक आने ।  
हेरैति शंकर रिपु मोहि हरलन्दि  
कि कहब तनिक गेआने ॥  
सात पाँच हम लीखि पठाओलि  
बऊ बिधि लिखलि बनाई ।  
से पुनि नाथ पाँच कय रखलन्दि  
दुइ फेरि देलन्दि मेटाई ॥

चानन चान आंग ह्रम लेपलि  
 तैँ बाढ़ल अति दापे ।  
 अधरक लोभ सँ बिखधर ससरल  
 धरै चाह फेरि साँपे ॥  
 भनहिँ बिद्यापति दुऊक मुदित मन  
 मधुकर लोभित केली ।  
 असह सहथि कत कोमल कामिनि  
 जामिनि जिव दय गेली ॥

## ॥ ५ ॥ अथ अभिसार ॥

२३ ।

सखी सँ नवबिबाहिता नायिका बचन ।  
 कैतुक चललि भवन केँ सजनी गे  
 संग दस चौदिसि नारी ।  
 बिच २ सोभित सुंदरि सजनी गे  
 जनि घर मिलत मुरारी ॥  
 लै अभरन कै खोड़स सजनी गे  
 पहिरि उतिम रंग चीर ।  
 देखि सकल मन उपजल सजनी गे  
 मुनिऊँक चित नहिँ थीर ॥  
 नील बसन तन घेरलि सजनी गे  
 सिर लेलि घोघट सारी ।  
 लग २ पऊ केँ चलइति सजनी गे  
 सकुचल अंकम नारी ॥  
 सखि सभ देलि भवन कै सजनी गे  
 घुरि आएलि सभ नारी ।  
 कर धय लेल पऊ लग केँ सजनी गे  
 हेरै बसन उघारी ॥  
 भय बर सनमुख बोले सजनी गे  
 क्कमै लागल सबिलाखे ।



नव रस रीतु पिरित भेल सजनी गे  
 दुऊ मन परम ऊलासे ॥  
 बिद्यापति एह गाओल सजनी गे  
 ई थिक नव रस रीती ।  
 बयस जुगल सम चित थिक सजनी गे  
 दुऊ मन परम ऊलासे ॥

## २४ ।

नायिका पूर्व राग ।

भल भेल दंपति शैशब गेल । चरण चपलता लोचन लेल ॥  
 दुऊक नयन कर दूतक काज । भूषण भय परिणत भेल लाज ॥  
 आव अनुखन देख आँचर हाथ । काज सखी सँ नत कय माथ ॥  
 हम अबधारलि सुन २ कान्ह । नागर करथु अपन अबधान ॥  
 भौँह धनुष गुन काजर रेख । मार नयन सर पुंख अबशेख ॥  
 रसमय बिद्यापति कबि गाव । राजा शिवसिँह बुझ रस भाव ॥

## २५ ।

नायक नायिका मिलन ।

चलु २ सुंदरि शुभ करि आज । ततमत करैति नहिँ होए काज ॥  
 धनिअ बेआकुलि कोमल कंत । कोन परबोधब सखि परजंत ॥  
 सखि परबोधि सेज जब दैल । पिआ हरखि उठि बाँहि धरि लेल ॥  
 नहिँ २ करय नयन ठरु लोर । सूति रहलि धनि सजेआक ओर ॥  
 भनहिँ बिद्यापति हे जुबराज । सभ सँ बड़ थिक आँखिक लाज ॥

## २६ ।

नायक नायिका मिलन ।

सुंदरि चललिहि पऊ घर ना । चऊ दिशि सखि सभ कर धरि ना ॥  
 जैतहिँ लागु परेम डर ना । जैसे शशि काँप राज डर ना ॥  
 जैतहिँ हार टुटिए गेल ना । भूषण बसन मलिन भेल ना ॥  
 रोय २ कजलि दहाय गेल ना । अदंकहिँ सिंदुर मेट गेल ना ॥  
 भनहिँ बिद्यापति गाओल ना । दुख सहिँ काँ सुख पाओल ना ॥

२७ ।

नायक नायिका मिलन ।

प्रथमहिँ गेलि धनि प्रीतम पासे । हृदय अधिक भेल लाज तरासे ॥  
 ठाढ़ि भेलिहिँ धनि आँगो न डोले । हेम मुरत सनि मुखज्जँ न बेले ॥  
 कर दुज्ज धय पज्ज पास बैसाए । रूसलि क्लि धनि बदन सुखाए ॥  
 मुख हेरि ताकय भमर भाँपि लेल । अंकम भरि काँ कमल मुखि लेल ॥  
 भनहिँ बिद्यापति दैह सुमति मति । रस बुभु हिन्दूपति हिन्दूपति ॥

२८ ।

अभिसार मुग्धा नायिका ।

अहे सखि अहे सखि लै जुनि जाहे । हम अति बालक आकुल नाहे ॥  
 बोल भरोस दय गेलि लिआय । पज्जक पलंग पर देलि बइसाय ॥  
 गोठ २ सखि सभ गेलि बहराय । बजर केबाड़ पज्ज देलन्हि लगाय ॥  
 तेहिँ अबसर पज्ज जागल कंते । चीर संभारलि जिउ भेल अंते ॥  
 नहिँ २ करे नयन ढर लोरे । काँच कमल भमरा भिक भोरे ॥  
 जैसे डगमग नलनिक नीरे । तैसे डगमग धनिक सरीरे ॥  
 भनहिँ बिद्यापति सुनु कबिराजे । आगि जारि पुनि आगिक काजे ॥

२९ ।

नायक ओ मुग्धा नायिका मिलन ।

माधव सिरिस कुसुम सम राही ।  
 लोभित मधुकर कौसल अनुसर  
 नब रस पिबु अबगाही ॥  
 पहिल बयस धनि प्रथम समागम  
 पहिलक जामिनि जामेँ ।  
 आरति पति परतीति न मानथि  
 कि करथि केलिक नामेँ ॥  
 अंकम भरि हरि सयन सुताओल  
 हरल बसन अबिषेखे ।  
 चाँपल रोस जलज जनि कामिनि  
 मेदनि देल उपेखे ॥

एक अधर कै नीबि निरोपलि  
 दू पुनि तीनि न होई ।  
 कुच जुग पाँच पाँच शशि उगल  
 कि लय धरथि धनि गोई ॥  
 आकुल अल्प बेआकुल लोचन  
 आंतर पूरल नीरे ।  
 मनमथि मीन बनसि लय बेधल  
 देह दसो दिशि फीरे ॥  
 मनहिँ बिद्यापति दुऊक मुदित मन  
 मधुकर लोभित केली ।  
 असह सहथि कत कोमल कामिनि  
 जामिनि जिब दय गेली ॥

३० ।

नायक ओ सुग्धा नायिका मिलन ।

कत अननय अनुगत अनुरोधि । पति गृह सखिहिँ सोहाओलि बोधि ॥  
 बिमुखि सुतलि धनि सुमुखि न होइ । भागल्ल एल बज्ज लावय कोइ ॥  
 बालमु बेसनि बिलासिनि कोटि । मेलि न मिलय देलज्ज हिम कोटि ॥  
 बसन कृपाय बदन धन गोए । बादर तर शशि बेकत न होए ॥  
 गुरुजन परिजन दुअओ नेवार । मोहर मुनल अक्कि मदन भंडार ॥  
 भनजिँ बिद्यापति एहो रस जान । राय शिव सिँह लखिमा बिरमान ॥

३१ ।

जखनहिँ लेल हरि कंचु अकोरि । कते परजुगुति कयल अंग मेरि ॥  
 तखनुक कहिनी कहिअ न जाय । लाज सुमुखि धनि रहलि लजाय ॥  
 करेँ न मिभाए दुर बड़ दीप । लाज न मरय नारि कट जीब ॥  
 आकम्प कठिन सहय के पार । कोमल हृदय उखड़ि गेल चार ॥  
 बिद्यापति कबि तखनुक भान । केओ न कहे सखि होएत बिहान ॥

३२ ।

सखि सँ नायिका बचन ।

करि कुच मंडल रखलज्ज गोए । कमल कनक गिरि भाँपि न होए ॥  
 हरख सहित हेरलज्ज मुख काँति । पुलकित तनु मेर धर कत भाँति ॥

तखन हरल हरि अंचल मोर । रस भर ससरु कसनि केर डोर ॥  
 सपना एक सखि देखलि मैँ आज । तखनुक कौतुक कहइतेँ लाज ॥  
 आनंद नोर नयन भरि गेल । प्रेमक आँकुर पल्लव देल ॥  
 बिद्यापति कबि कौतुक गाव । राजा शिव सिंह बुझ रस भाव ॥

३३ ।

सखी सँ नायिका बचन ।

कि कहब ए सखि केलि बिलासे । बिपरित सूरत नाह अभिलासे ॥  
 कुच जुग चारु धराधर जानी । हृदय पड़त तेँ पऊ देल पानी ॥  
 मातलि मनमथ दुरि गेल लाजे । अबिरल किंकिणि कंकण बाजे ॥  
 घाम बिन्दु मुख सुन्दर जोती । कनक कमल जनि फड़ि गेल मोती ॥  
 कहिअ न पारिअ पऊ मुख भासा । समुख निहारि दुह मन हासा ॥  
 भनहिँ बिद्यापति रसमय बानी । नागरि रस पिअ अभिमत जानी ॥

३४ ।

सखी नायिका प्रत्युत्तर ।

आज देखिए सखि बड़ि अनुमनि सनि  
 बदन मलिन मुख तोरा ।  
 मंद बचन तोहि के न कहल अक्कि  
 से न कहिए किछु मेरा ॥  
 आजुक रैन सखि कठिन बितलि अक्कि  
 कान्ह रभस कर मंदा ।  
 गुन अबगुन पऊ एको न बुझलन्हि  
 राज गरासल चंदा ॥  
 अधर सुखाएल केस ओकराएल  
 घाम तिलक बहि गेला ।  
 बारि बिलासनि केलि न जानथि  
 भाल अरुण उगि गेला ॥  
 भनहिँ बिद्यापति सुनु बर जौमति  
 ताहि कहय किअ बाधे ।  
 जे किछु पऊ देल आँचर भाँपि लेलि  
 सखि सभ कर उपहासे ॥

## ३५ ।

नायक सँ नायिका बचन ।

हे हरि हे हरि सुनिए श्रबन भरि  
 अब न बिलासक बेरा ।  
 गगन नकत क्ल सेहो अबेकत भेल  
 कोकिल करइकि फेरा ॥  
 चकवा मोर सोर कय चुप भेल  
 ओठ मलिन भेल चंदा ।  
 नगरक धेनु डगर केँ संचर  
 कुमुदिनि बसु मकरंदा ॥  
 मुखकेर पान सेहो रे मलिन भेल  
 अबसर भल नहिँ मंदा ॥  
 बिद्यापति भन इहो न निक थिक  
 जग भरि करइकि निंदा ॥

## ३६ ।

अभिसार ।

गगन मगन होअ तारा । तँइओ न काऊ तजय अभिसारा ॥  
 अपना सरबस लार्थे । आनक बेलि नुड़िअ दुऊ हार्थे ॥  
 टूटल गूम मोति हारा । बेकत भेल अकि नख क्षत धारा ॥  
 नहिँ नहिँ नहिँ पय भाखे । तँइओ कोटि जतन कर लाखे ॥  
 भनहिँ बिद्यापति बानी । एहि तीनू मँह दूति सयानी ॥

## ३७ ।

राधा कृष्ण बिलास बर्णन ।

सुरत समापि सुतल बर नागर  
 पाणि प्रयोधर आपी ।  
 कनक शंभु जनि पूजि पुजावे  
 धयल सरोरुह भाँपी ॥  
 सखि हे माधव केलि बिलासे ।

मालति रमि अलि नाइ अगोरंथि  
 पुन रति रंगक आसे ॥  
 बदन मिलाय धयल मुख मंडल  
 कमल बिमल जनि चंदा ।  
 भमर चकोर दुअओ अलसाएल  
 पीवि अमिअ मकरंदा ॥  
 भनहिँ बिद्यापति सुनह मधुर पति  
 राधा चरित अपारे ।  
 राजा शिबसिँह रूप नारायण  
 प्राणबती कंठहारे ॥

३८ ।

सखी सँ नायिका बचन ।

दृढ़ परिरंभनि पिड़लि मदान्हे । उबरि ऐलजँ सखि पुरबक पुन्ये ॥  
 टुटि किरिआएल मोतिक हारे । बसन लोटाएल सुरंग पनारे ॥  
 सुंदर कुच जुग नख कृत भरी । जनि गज कुंभ बिदारल हरी ॥  
 अधर दसन देखि जी मोर काँपे । चाँद मंडल जनु राजक भाँपे ॥  
 समुद्र ऐसनि निसि न पाविअ ओरे । कखन उगत मोर हित भय सूरै ॥  
 अब न जाएब सखि पुनि पऊ ठामँ । जौँ जिव मारि नड़ावत कामँ ।  
 भनहिँ बिद्यापति तेजु भय लाजे । आगि जारि पुनि आगिक काजे ॥

॥ ६ ॥ अथ लाय ॥

३९ ।

सखी सँ नायिका बचन ।

सखि हे किलय बुभाएब कंते ।  
 जनिका जन्म होइत हम गेलजँ  
 ऐलजँ तनिकर अंते ॥  
 जाहि लय गेलजँ से चल आएल  
 तँ तर रहलि कपाई ।

से पुनि गेल ताहि ह्वम आनलि  
 तैँ ह्वम परम अन्याई ॥  
 जैतहिँ नाल कमल ह्वम तोरलि  
 करय चाह अवशेखे ।  
 कोह कोहाएल मधुकर धायल  
 तैँहि अधर करु दँशे ॥  
 बेलि भरल कुंभ तैँ उर गासलि  
 ससरि खसल केश पाशे ।  
 सखि दस आगुपाकु भय चललिहि  
 तैँ उर्ध खास न बाके ॥  
 भनहिँ बिद्यापति सुनु बर जैमति  
 ई सभ राखु मन गोई ।  
 दिन २ ननदि सँ प्रीति बड़ाएब  
 बोलि बेकत जनु होई ॥

४० ।

ननदि सँ नायिका बचन ।

ननदी सरूप निरूपह दोसे ।  
 बिनु बिचार व्यभिचार बुझैबह  
 सासु करयबह रोसे ॥  
 कौतुक कमल नाल ह्वम तोड़लि  
 करय चाहलि अबतँसे ।  
 रोष कोष सँ मधुकर धाओल  
 तैँहि अधर करु दँसे ॥  
 सरोबर घाट बाट कंटक तरु  
 हेरि नहिँ सकलजुँ आगू ।  
 साँकर बाट उबटि ह्वम चललजुँ  
 तैँ कुच कंटक लागू ॥  
 गरुअ कुंभ सिर धिर नहिँ थाकय  
 तैँ ओ धसल केश पासे ।  
 सखि जन सँ ह्वम पाकु पड़लजुँ  
 तैँ भेल दीर्घ निशासे ॥

पथ अपराध पिशुन परचारल  
 तधिऊँ उतर हम देला ।  
 अमरख ताहि धैरज नहिँ रहलै  
 तँ गद गद सुर भेला ॥  
 भनहिँ बिद्यापति सुनु बर जउबति  
 ई सभ राखह गोई ।  
 नंदी सुँ रस रीति बचाओब  
 गुपुत बेकत नहिँ होई ॥

॥ ६ ॥ अथ मान ॥

४१ ।

नायिकाक प्रार्थना नायक सँ ।

माधव बचन करिये प्रतिपाले ।  
 बड़ जन जानि पूरण अबलंबलि  
 सागर होयत सताले ॥  
 भुवन भमिये भमि तुअ जस पाओलि  
 चौदिशि तोहर बड़ाई ।  
 चित अनुमानि बूझि गुन गौरव  
 महिमा कहलो न जाई ॥  
 आगा सभ केओ शील निबेदय  
 फल जानिये परिणामे ।  
 बड़ाक बचन कबऊ नहिँ बिचलय  
 निशिपति हरिन उपामे ॥  
 भनहिँ बिद्यापति सुनु बर जउबति  
 एह गुन कोउ न आने ।  
 राय शिबैसिंह रूप नारायण  
 लखिमा देइ प्रति भाने ॥



## ४२ ।

बड़त्व बर्णन ।

बड़ जन जकर पिरीति रे । कोपऊँ न तजय रीति रे ॥  
 काग कोइल एक जाति रे । भेम भमर एक भाँति रे ॥  
 हेम हरदि कत बोच रे । गुनहि बुझिये उंच नीच रे ।  
 मनि कादब लपटाए रे । तैँ कि तनिक गुन जाए रे ॥  
 बिद्यापति अबधान रे । सुपुरुष न कर निदान रे ॥

## ४३ ।

सखी सँ नायिका बचन ।

चानन भरम सेबलि हम सजनी  
 पुरत सकल मन काम ।  
 कंतक दरस परस भेल सजनी  
 सीमर भेल परिनाम ॥  
 एकाहिँ नगर बसु माधव सजनी  
 पर भाबिनि बस भेल ।  
 हम धनि एहन कलाबति सजनी  
 गुण गौरव दुरि गेल ॥  
 अभिनव एक कमल फुल सजनी  
 दौना नीमक डार ।  
 सेहो फुल ओतही सुखाएल सजनी  
 रसमय फुलल नेवार ॥  
 बिधि बस आज आएल कथि सजनी  
 एत दिन ओतहिँ गमाय ।  
 कोन परि करब समागम सजनी  
 मोर मन नहिँ पतिआय ॥  
 भनहिँ बिद्यापति गाओल सजनी  
 उचित आओत गुण साह ।  
 ऊठि बधाव करु मन भरि सजनी  
 आज आओत घर नाह ॥

४४ ।

नायक सँ नायिका बचन ।

लोचन अरुण बुभलि बड़ भेद । रैनि उजागरि गरुअ निबेद ॥  
 ततहिँ जाह ह्रि न करह लाथ । रैनि गमौलह जनिकँ साथ ॥  
 कुच कुंकुम माखल हिअ तोर । जनि अनुराग रागि कर गोर ॥  
 आनक भूषण लागल अंग । उकुति बेकत होअ आनक संग ॥  
 भनहिँ विद्यापति बजबज्ज बाध । बड़ाक अनय मौन पय साथ ॥

४५ ।

नायिका सँ दूति बचन ।

कमल भ्रमर जग अक्य अनेक । सभ तँह सँ बड़ जाहि बिबेक ॥  
 मानिनि तोरित करिअ अभिसार । अबसर थोड़ज्ज बहूत उपकार ॥  
 मधु नहिँ देलह रहलि कि खागि । से सम्पति जे परहित लागि ॥  
 अति अतिशय ओलना तुअ देल । जाब जीब अनुतापक भेल ॥  
 तोहिँ नहिँ मन्दर तुअ काज । भलो मन्द होअ मन्द समाज ॥  
 भनहिँ विद्यापति दुति कह गोए । निज क्षति बिनु परहित नहिँ होए ॥

॥ ७ ॥ अथ विरह ॥

४६ ।

नायिकाक प्रति सखिक प्रबोधन ।

धन जौबन रस रंगे । दिन दण देखिअ तुलित तरंगे ॥  
 सुघटित बिह बिघटावे । बाँक बिधाता की न करावे ॥  
 ईओ भल नहिँ रीती । हठँ न करिअ दुरि पुरुब पिरीती ॥  
 सच कित हेरय आसा । सुमरि समागम सुपज्जक पासा ॥  
 नयन तेजय जल धारा । न चेतय चीर न पहिरय हारा ॥  
 लख जोजन बस चन्दा । तैअओ कुमुदिनि करय अनन्दा ॥  
 जकरा जासँ रीती । दुरज्जक दुर गेलँ देा गुन पिरीती ॥  
 विद्यापति कबि गाहे । बोलल बोल सुपज्ज निरबाहे ॥

## ४७ ।

कोन बन बसथि महेस । केओ नहिँ कहथि उदेस ॥  
 तपोवन बसथि महेस । भैरव करथि कलेस ॥  
 कान कुंडल हाथ गोल । ताहि बन पिआ मिठि बोल ॥  
 जाहि बन सिक्किओ न डोल । ताहि बन पिआ हसि बोल ॥  
 एकहिँ बचन बिच भेल । पऊ उठि परदेस गेल ॥  
 भनहिँ बिद्यापति गाव । राधा कृष्ण बनाव ॥

## ४८ ।

नायिका कृत स्वदुख वर्णन ।

एक दिन कलि नव रीति रे । जल मिन जेहन प्रीति रे ॥  
 एकहिँ बचन भेल बीच रे । हसि पऊ उतरो न देल रे ॥  
 एकहिँ पलंग पर कान्ह रे । मोर लेख दुर देश भान रे ॥  
 जाहि बन केओ न डोल रे । ताहि बन पिआ हसि बोल रे ॥  
 धरब जोगिनिआक भेस रे । करब मँ पऊक उदेस रे ॥  
 भनहिँ बिद्यापति भान रे । सुपुख न करे निदान रे ॥

## ४९ ।

परकीया नायिका सँ नायक बचन ।

पुर्बक प्रेम ऐलजुँ तुअ हेरि । हमरा अवैत बैसलि मुख फेरि ॥  
 पहिल बचन उतरो नहिँ देलि । नैन कटाक्ष सँ जिव हरि लेलि ॥  
 तुअ श्शिमुखि धनि न करिअ मान । हमजुँ भ्रमर अति बिकल परान ॥  
 आस देइ फेरि न करिये निरासे । होज प्रसन हे पुरह मोर आसे ॥  
 भनहिँ बिद्यापति सुनु परमाने । दुज मन उपजल बिरहक बाने ॥

## ५० ।

नायिका सँ नायक बचन ॥

मानिनि आव उचित नहिँ मान ।  
 एखनुक रंग एहन सन लगइकि  
 जागल पय पचोबान ॥  
 जूड़ि रइनि चकमक कर चानन  
 एहन समय नहिँ आन ।

एहि अबसर पऊ मिलन जेहन सुख  
 जकरहिँ होए से जान ॥  
 रभसि र अलि बिलसि र करि  
 जेकर अधर मधु पान ।  
 अपन र पऊ सबऊ जेमाओलि  
 भूखल तुअ जजमान ॥  
 त्रिबलि तरंग सितासित संगम  
 ऊरज शंभु निरमान ।  
 आरति पति परतिग्रह मगइकि  
 करु धनि सरबस दान ॥  
 दीप दिपक देखि धिर न रहय मन  
 दृढ़ करु अपन गेआन ।  
 संचित मदन बेदन अति दारुन  
 विद्यापति कबि भान ॥

५१ ।

नायिका बिलाप ।

माधव ई नहिँ उचित बिचारे ।  
 जनिक एहन धनि काम कला सनि  
 से किअ करु व्यभचारे ॥  
 प्राण ऊँ ताहि अधिक कय मानब  
 हृदयक हार समाने ।  
 कोन परियुक्ति आन कैँ ताकब  
 की थिक ऊनक गेआने ॥  
 कपिन पुरुख कैँ केओ नहिँ निक कह  
 जग भरि कर उपहासे ।  
 निज धन अकैति नै उपभोगब  
 केबल परहिक आसे ॥  
 भनहिँ विद्यापति सुनु मधुरापति  
 ई थिक अनुचित काजे ।  
 माँगि लाएब बित से यदि होय नित  
 अपन करब कोन काजे ॥

## ५२ ।

हरि सँ नायिका बचन ।

आजु परल मोहि कोन अपराधे । किअ न हेरिये हरि लोचन आधे ॥  
 आन दिन गहि गृम लाविअ गेहा । बज्ज बिधि बचन बुभाएब नेहा ॥  
 मन दै रूसि रहल पज्ज सोई । पुरखक हृदय एहन नहिँ होई ॥  
 भनहिँ विद्यापति सुनु परमान । बाढ़ल प्रेम उसरि गेल मान ॥

## ५३ ।

सखी सँ नायिका बचन ।

माधव कि कहब तिहरो ज्ञाने ।  
 सुपज्ज कहलि जब रोस कयल तब  
 कर मूनल दुज्ज काने ॥  
 आयल गमनक बेरि न नीन टरु  
 तँ किछु पुक्खिओ न भेला ।  
 एहन करमहिनि हम सनि के धनि  
 कर सँ परसमनि गेला ॥  
 जौँ हम जनितज्ज एहन निठुर पज्ज  
 कुच कंचन गिरि साधी ।  
 कौसल करतल बाज्ज लता लय  
 टढ़ कय रखितज्ज बाँधी ॥  
 इ सुमिरिये जब जँ न मरिये तब  
 बुझि पड़ हृदय पखाने ।  
 हेमगिरि कुमरि चरन हृदय धरु  
 कबि विद्यापति भाने ॥

## ५४ ।

सखी सँ नायिका बचन ।

कि कहव आहे सखि निअ अगेआने । सगरो रइनि गमाओलि माने ॥  
 जखन हमर मन परसन भेला । दारुण अरुण तखन उगि गेला ॥

गुरु जन जागल कि करब केली । तनु भूपइत हम आकुल भेली ॥  
 अधिक चतुरपन भेलजुँ अज्ञानी । लाभक लोभ मुरजु भेल हानी ॥  
 भनहिँ बिद्यापति निअ मति दोसे । अबसर काल उचित नहिँ रोसे ॥

## ५५ ।

नायिका कृत स्वदुख वर्णन ।

माधव तोँ हे जनि जाह बिदेसे ।  
 हमरो रंग रभस लय जैबह  
 लैबह कोन सनेसे ॥  
 बनहिँ गमन करु होएति दोसर मति  
 बिसरि जाएब पति मेरा ।  
 हिरा मनि मानिक एको नहिँ माँगब  
 फेरि माँगब पजु तोरा ॥  
 जखन गमन करु नयन नीर भरु  
 देखिओ न भेल पजु तोरा ।  
 एकहिँ नगर बसि पजु भेल परबस  
 कैसे पुरत मन मेरा ॥  
 पजु संग कामिनि बजुत सोहागिनि  
 चंद्र निकट जैसे तारा ।  
 भनहिँ बिद्यापति सुनु बर जौमति  
 अपन हृदय धरु सारा ॥

## ५६ ।

नायिका बिरह ।

मेहिँ तेजि पिआ मोर गेलाह बिदेस । कौनि पर खेपब बारि बरस ॥  
 सेज भेल परिमल फूल भेल बास । कतय भमर मोर परल उपास ॥  
 सुमरि र चित नहीँ रहे थोर । मदन दहन तन दगध शरीर ॥  
 भनहिँ बिद्यापति कवि जय राम । की करत नाह दैब भेल बाम ॥

५७ ।

नायिका बिरह ।

सुंदरि बिरह सयन घर गेल । किय बिधाता लिखि मोहि देल ॥  
उठलि चिहाय बैसलि सिर नाय । चऊ दिसि हेरि र रहलि लजाय ॥  
नेऊक बंधु सेहो कुटि गेल । दुऊ कर पऊक खेलाओन भेल ॥  
भनहिँ बिद्यापति अपरूप नेह । जेहन बिरह हो तेहन सिनेह ॥

५८ ।

नायिका बिरह ।

माधव हमर रटल दुर देस । केओ न कहे सखि कुशल सनेस ॥  
जुग र जिवथु बसथु लख कोस । हमर अभाग ऊनक कोन दोस ॥  
हमर करम भेल बिह बिपरीत । तेजलन्हि माधव पुरबिल प्रीत ॥  
हृदयक बेदन बान समान । आनक दुख आन नहिँ जान ॥  
भनहिँ बिद्यापति कबि जय राम । कि करत नाह दैब भेल बाम ॥

५९ ।

नायक सँ बिरहबती नायिका बचन ।

माधव र होऊ समधान । तुअ बिनु भुवन करब रितु पान ॥  
प्रथम पचीस अठारस भेल । ता सम बदन हेम हरि लेल ॥  
पचीस अठारह बीस तनु जार । क्विति सुत तेसर से जिब मार ॥  
सुमरिअ माधव ओ दिन सिनेह । जे दिन सिँह गेल मीनक गेह ॥  
भनहिँ बिद्यापति अचर लेख । बुध जन होए से कहे बिशेख ॥

६० ।

सखी कृत नायिका बिरह बर्णन ।

कुसुमित कानन कुंज बसी । नैनक काजर घोर मसी ॥  
नख सँ लिखलि नलनि दल पात । लीखि पठाओलि आखर सात ॥  
प्रथमहिँ लिखलन्हि पहिल बसंत ॥ दोसरहिँ लिखलन्हि तेसराक अंत ॥  
लिखि नहिँ सकलिहि अनुज बसंत । पहिलहिँ पद अक्कि जीबक अंत ॥  
भनहिँ बिद्यापति अचर लेख । बुध जन होए से कहथि बिशेख ॥

६१ ।

नायिका बिरह ।

मन परबस भेल परदेस नाह । देखि निशाकर तन उठ धाह ॥  
मदन बेदन दे मानस अन्त । काहि कहब दुख परदेस कन्त ॥  
सुमरि सनेह गेह नहिँ आव । दारुन दादुर कोकिल राव ॥  
ससरि २ खसु निबिबन आज । बड़ मनोरथ घर पऊ न समाज ॥  
भनहिँ बिद्यापति सुनु परमान । बुभु नृप राघव नव पचोवान ॥

६२ ।

नायिका बिरह ।

प्रथम एकादस दै पऊ गेल । सेहो रे बितित मोर कत दिन भेल ॥  
रति अवतार बयस मोर भेल । तैओ नहिँ पऊ मोर दरसन देल ॥  
अब न धरम सखि बाँचत मोर । दिन २ मदन दुगुन सर जोर ॥  
चान सुहज मोहि सहिओ न होए । चानन लाग बिखम सर सोए ॥  
भनहिँ बिद्यापति गुनबति नारि । धैरज धैरऊ मिलत मुरारि ॥

६३ ।

नायिका बिरह ।

माधव बूभलि तुअ गुन आजे ।  
पच दुन दस गुन दसगुन सै गुन  
सेहो देल कोन काजे ॥  
चालिस काटि चारि चौठार्इ  
से हम से पऊ मोरा ।  
कपटी कन्हैआ केलि नहिँ जानथि  
कैलन्हि जनमक ओरा ॥  
साठि काटि दह बुंद बेबरजित  
से कत कर उपहासे ।  
पऊक बिघाद सहै नहिँ पावी  
दुइ बन करब गरासे ॥



नवो बुना दय नवो बाम कर  
 से उर हमर प्राने ।  
 से हरखित मुँह हेरि न होए  
 कारन के नहिँ जाने ॥  
 भनहिँ बिद्यापति सुनु बर जौमति  
 ताहिँ करथि केअ बाधा ।  
 अपन जीब दय पर केँ बुभाविअ  
 कमल नाल दुइ आधा ॥

६४ ।

ऊधब सँ गोपी बचन ।

चानन भेल बिखम सर रे  
 भूखन भेल भारी ।  
 सपनजँ हरि नहिँ आएल रे  
 गोकुल गिरधारी ॥  
 एकसर ठाढ़ि कदम तर रे  
 पथ हेरथि सुरारी ।  
 हरि बिनु देह दगध भेल रे  
 भामरु भेल सारी ॥  
 जाऊ जाऊ तेँहिँ ऊधब हे  
 तेँ हे मधुपुर जाहे ।  
 चंद्र बदन नहिँ जीउति रे  
 बध लागत काहे ॥  
 भनहिँ बिद्यापति तन मन दे  
 सुनु गुनमति नारि ।  
 आजु आओत हरि गोकुल रे  
 पथ चलु भटभारि ॥

## ६५ ।

सखी सँ नायिका बचन ।

गगन गरजि घन घोर ( हे सखि ) कखन आओत पऊ मोर ॥  
 उगलन्हि पाँचोबान ( हे सखि ) अब न बचत मोर प्रान ॥  
 करब कओन परकार ( हे सखि ) जौबन भेल जिव काल ॥  
 भनहिँ बिद्यापति भान ( हे सखि ) पुरुष करहिँ परमान ॥

## ६६ ।

नायिका बिरह ।

माधव मास तीथि कूल माधव  
 अबध करिए पऊ गेलाह ।  
 कुच जुग सेंभु परसि हसि कहलन्हि  
 तँ प्रतीति मोहि भेलाह ॥  
 अबधि ओर भेल समय बेआपित  
 जीवन बहिँ गेल आसे ।  
 तखनुक बिरह जुबति नहिँ जीउति  
 कि करत माधव मासे ॥  
 क्वन ३ कय कँ दिबस गमाओलि  
 दिबस २ कय मासे ।  
 मास २ कय बरख गमाओलि  
 आव जिवन कोन आसे ॥  
 आम मजर धरु मन मोर गहबर  
 कोकिल सबद भेल मंदा ।  
 एहन बएस तेजि पऊ परदेस गेल  
 कुसुम पिउल मकरंदा ॥  
 कुमकुम चानन आगि लगाओल  
 केओ कहे सीतल चंदा ।  
 पऊ परदेस अनेक कँ राखथि  
 बिपति चिन्हिये भल मंदा ॥

भनहिँ बिद्यापति सुनु बर जौमति  
हरिक चरण करु सेवा ।  
परल अनाइत तँ क्यि अंतय  
बालमु दोस न देबा ॥

६७ ।

नायिका बिरह ।

लिखब उनैस सताइसक संग । से पुनि लिखब पचीसक संग ॥  
जनिकाँ सोपि गेला मोर आहि । से पुनि गेलाह देखब नहिँ ताहि ॥  
बड़ अनुचित आनक परबेस । से पुनि ऐलाह तकर सनेस ॥  
माधब जनि दीअह मोर दोस । कत दिन राखब ऊनक भरोस ॥  
भनहिँ बिद्यापति आखर लेख । बुध जन हो से कहे बिसेख ॥

६८ ।

सखी सँ नायिका बचन ।

मोहन मधुपुर बास ( हे सखि ) हमऊँ जाएब तनि पास ॥  
रखलन्हि कुबजाक नेह ( हे सखि ) तेजलन्हि हमरो सनेह ॥  
कत दिन ताकब बाट ( हे सखि ) रटला जमुनाक घाट ॥  
ओतहि रह्यु दृढ़ फेरि ( हे सखि ) दरसन देयु एक बेरि ॥  
भनहिँ बिद्यापति रूप ( हे सखि ) मानुख जनम अनूप ॥

६९ ।

सखी सँ नायिका बचन ।

आस लता लगाओलि सजनी  
नैनक नीर पटाय ।  
से फल अब तरुणात भेल सजनी  
आँचर तर न समाय ॥  
काँच साँच पऊ देखि गेल सजनी  
तसु मन भेल कुह भान ।  
दिन २ फल तरुणात भेल सजनी  
अऊ मन न करु गेआन ॥

सम केर पऊ परदेस बसि सजनी  
 आएल सुमिरि सिनेह ।  
 हमर एहन पऊ निरदय सजनी  
 नहिँ मन बाढ़य नेह ॥  
 भनहिँ बिद्यापति गाओल सजनी  
 उचित आओत गुण साह ।  
 ऊटि बधाव करु मन भरि सजनी  
 आज आओत घर नाह

७० ।

सखी सँ नायिका बचन ।

प्रथम बयस हम कि कहब सजनी  
 पऊ तजि गेलाह बिदेस ।  
 कात हम धैरज बाँधब सजनी  
 तनि बिनु सहब कलेस ॥  
 आओन अर्वाधि बितित भेलि सजनी  
 जलधर कूपल दिनेस ।  
 सिसिर बसंत उखम भेल सजनी  
 पाओस लेल परबेस ॥  
 चऊ दिस भिँगुर भन करु सजनी  
 पिक सुंदर करु गान ।  
 मनसिज मारु मरम सर सजनी  
 कतेक सुनब हम कान ॥  
 सेज कुसुम नहिँ भाबय सजनी  
 बिख सम चानन चीर ।  
 जैओ समीर सितल बऊ सजनी  
 मन बच उड़ल सरीर ॥  
 भनहिँ बिद्यापति गाओल सजनी  
 मन धनि करिअ ऊलास ।  
 सूदिन हेरि पऊ आओत सजनी  
 मन जनि करिअ उदास ॥

## ७१ ।

नायिका बिरह ।

प्रथम समागम भेल रे । हठन रइनि बिति गेल रे ॥  
 नब तनु नब अनुराग रे । बिनु परिचय रस माँगु रे ॥  
 सिरि सम पऊ तजि गेल रे । जौबन उपगत भेल रे ॥  
 अब न जिअब बिनु कंत रे । आब जीब भेल अंत रे ॥  
 भनहिँ बिद्यापति भान रे । सुपुरुष गुनक निधान रे ॥

## ७२ ।

नायिका बिरह ।

कर तल लीन शोभए मुखचन्द । किसलय मिलु अभिनब अरबिन्द ॥  
 अहनिशि गरय नयन जलधार । खंजन गिलि उगिलत मोतिहार ॥  
 कि करति शशिमुखि कि बोलत आन । बिनु अपराध बिमुख भेल कान्ह ॥  
 बिरह बिखिन तनु भेल हरास । कुसुम सुखाए रहल अक्कि बास ॥  
 भाखइति सँशय पड़ल परान । कबऊ न उपसम करु पचवान ॥  
 भनहिँ बिद्यापति सुन बर नारि । धैरज धैरऊ मिलत मुरारि ॥ ५६ ॥

## ७३ ।

नायिका बिरह ।

प्रथमहिँ उपजल नब अनुरागे । मन कर प्राण धरिअ तसु आगे ॥  
 आब दिने २ भेल प्रेम पुराने । भुगुतल कुसुम सुरभि कर आने ॥  
 हरि सँ कहब सखि हमरी विनीती । बिसरि न हलबिरे परुब पिरीती ॥  
 रभस समय पिआ जत कहि गेला । अधरऊँ आध सेहओ दुरि गेला ॥  
 भनहिँ बिद्यापति इहो रस जाने । राय शिव सिँह लखिमा बिरमाने ॥

## ७४ ।

नायक सँ दूति बचन ।

माधब कि कहब ताही । तुअ गुन लुबुधि मुगुध भेलि राही ॥  
 मलिन बसन तनु चीरे । करतल कमल नयन ढरु नीरे ॥  
 उर पर सामरि बेनी । कमल कोष जनि कारि लगेनी ॥  
 केओ सखि ताकय निशासँ । केओ नलनी दल करय बतासे ॥

केशी बोल आयल हरी । ससरि उठलि चिर नाम सुमरी ॥  
बिद्यापति कबि गावे । बिरह बेदन निअ सखि समुभावे ॥

७५ ।

सखी सँ नायिका बचन ।

कोन गुन पऊ परबण भेल सजनी  
बुभलि तनिक भल मंद ।  
मनमथ मन मथ तनि बिनु सजनी  
देह दहय निशि चंद ॥  
कह ओ पिशुन शत अबगुन सजनी  
तनि सम मोहि नहिँ आन ।  
कतेक जतन सँ मेटिअ सजनी  
मेटय न रेख पखान ॥  
जँ दुरजन कटु भाखय सजनी  
मोर मन न होअ बिराम ।  
अनुभव राज पराभव सजनी  
हरिन न तेज हिम धाम ॥  
जइओ तरणि जल शोखय सजनी  
कमल न तेजय पाँक ।  
जे जन रतल जाहिँ सँ सजनी  
कि करत बिह भय बाँक ॥  
बिद्यापति कबि गाओल सजनी  
रस बुभाय रसमंत ।  
राजा शिबसिँह मन दय सजनी  
मोदबती देई कंत ॥

७६ ।

नायक सँ दूति बचन ।

माधव देखलि बिओगिनि बामे  
अधर न हाँस बिलास सखी संग  
अहोनिष जय तुअ नामे ॥

आनन सरद सुधाकर सम तसु  
 बाले मधुर धुनि बानी ।  
 कोमल कमल अरुण कुम्हिलाएल  
 देखि मन ऐलज्जु जानी ॥  
 हृदयक चार भार भेल सुभ धनि  
 नैन न होए निरोधे ।  
 सखि सभ आय खेलाओलि रंग करि  
 तसु मन किकुओ न बोधे ॥  
 रगड़ल चानन मृगमद कुमकुम  
 सभ तेजलि तुअ लार्दे ।  
 जनि जलहीन मीन जक फिरइकि  
 अहोनि स रहइकि जागी ॥  
 दूति उपदेस सुनि गुनि सुमिरल  
 तइखन चललाह धार्दे ।  
 मोदबती पति राघव सिँह गति  
 कबि बिद्यापति गार्दे ॥

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७७ ।

राधा कृष्ण बिलाप ।

माधव जाए केबाड़ क्कोड़ाओल  
 जाहि मंदिर बसु राधा ।  
 चोर उघारि अधर मुख हेरल  
 चान उगल कृथि आधा ॥  
 चोर करपूर पान हम बासलि  
 और साँठल पकमाने ।  
 सगर रैन हम बैसि गमाओलि  
 खंडित भेल मोर माने ॥

मेथुरा नगर अटकि हम रहलजुँ  
 किअ न पठाओल दूती ।  
 मानिक एक मानिक दस पथरल  
 ओतहि रहल पऊ सूती ॥  
 कमल नयन कमला पति चुंबित  
 कुंभकरण सम दापे ।  
 हरिक चरण धै गाबधि बिद्यापति  
 राधा कृष्ण बिलापे ॥

## ॥ ६ ॥ अथ गीत नाना प्रकार ॥

७८ ।

गंगाक स्तुति ।

कत सुख सार पाओल तुअ तीरे । क्वाड़इत निकट नयन बह नीरे ॥  
 कर जोड़ि बिनमजो बिलल तरंगे । पुनु दरशन हेअ पुनमति गंगे ॥  
 एक अपराध क्षेमब मोर जानी । पाए परसल मातु तुअ पानी ॥  
 कि करब जप तप जाग धेअने । जनम कृतारथ एकहिँ समाने ॥  
 भगहिँ बिद्यापति समदजो तोही । अनूकाल जनु बिसरह मोही ॥

७९ ।

नायिका बचन पथिक सँ ।

पिआ मोर बालक हम तरुणी ।  
 कोन तप चुकलौँह भेलौँह जननी ॥  
 पहिर लेलि सखि एक दक्किनक चीर ।  
 पिआ के देखैति मोर दगध शरीर ॥  
 पिआ लेलि गोद कँ चललि बजार ।  
 हटिआक लोग पुके के लागु तोहार ॥  
 नहिँ मोर देओर कि नहिँ कोट भाई ।  
 पुरब लिखल कल स्वामी हमार ॥



बाट रे बटोहिआ कि तौंहीं मोर भाई ।  
 हमरो समाद नैहर लेन जाह्न ॥  
 कहिऊन बबा किनय धेनु गाई ।  
 दुधवा पिलाय कँ पोसत जमाई ॥  
 नहिँ मोरा टका अक्कि नहिँ धेनु गाई ।  
 कौने बिधि पोसब बालक जमाई ॥  
 भनहिँ बिद्यापति सुनु वृज नारी ।  
 धैरज धय रऊ मिलत मुरारी ॥

८० ।

परकीया नायिका ओ नायक सँ प्रत्युत्तर ।

सुंदरि हे तौं सुबुधि सेआनि । मरी पिआस पिआबऊ पानि ॥  
 के तौं थिकाह ककर कुल जानि । बिनु परिचय नहिँ देब पिठि पानी ॥  
 थिकऊँ पथुकजन राज कुमार । धनि के बिओग भरमि संसार ॥  
 आबह बैसह पिब लह पानि । जे तौं खोजबह से देब आनि ॥  
 ससुर भैसुर मोर गेलाह बिदेस । स्वामिनाथ गेल कथि तनिक उदेस ॥  
 सासु घर आन्हरि नैन नहिँ सूझ । बालक मोर बचन नहिँ बूझ ॥  
 भनहिँ बिद्यापति अपरूप नेह । जेहन बिरह हो तेहन सिनेह ॥

८१ ।

मैना कृत शिव वर्णन ।

घर घर भरमि जनम नित  
 तनिकाँ केहन बिबाह ।  
 से अब करब गोरी बर  
 ई होए कतय निबाह ॥  
 कतय भवन कत आगन  
 बाप कतय कत माए ।  
 कतऊँ ठओर नहिँ ठेहर  
 ककर एहन जमाए ॥  
 कोन कयल एह असुजन  
 केओ न हिनक परिवार ।

जे कयल हिनक निबंधन  
 धक थिक से पजिआर ॥  
 कुल परिवार एको नहिँ जनिका  
 परिजन भूत बैताल ।  
 देखि २ भुर होए तन  
 के सहय हृदयक साल ॥  
 बिद्यापति कह सुंदरि  
 धरज मन अबगाह ।  
 जे अक्खि जनिक बिबाही  
 तनिकाँ सेह पै नाह ॥

८२ ।

उमा सखी कृत शिव बर्णन बिबाह समय ।  
 आगे माई एहन उमत बर लैल  
 हेमत गिरि देखि २ लगइक रंग ।  
 एहन उमत बर घोड़बो न चढइक  
 जेहि घोड़ रंग २ जंग ॥  
 बाघक काल जे बसह पलानल  
 साँपक भीरल तंग ।  
 डिमिकि डिमिकि जे डमरू बजइन  
 खटर २ कर अंग ॥  
 भकर भकर जे भाँग भकोसथि  
 कटर पटर कर गाल ।  
 चानन सेँ अनुरागल थिकइन  
 भसम चड़ाबथि अंग ॥  
 भूत पिसाच अनेक दल साजल  
 सिर सेँ बहि गेल गंग ।  
 भनहिँ बिद्यापति सुनिये मनाइन  
 थिकाह दिगंबर भंग ॥

## TRANSLATION OF THE SONGS OF BIDYA'PATI JHA'KUR.\*

## CHAPTER I.

## YOUNG LOVE.

## (1.)

1. O pretty one, (haste and) bathe thyself. Lo, love searched for me and smote me on the heart.

2. The limp garments cling to thy body, and thou becomest as one who arouseth the passions of saints.

3. The water falleth down in rivers through the locks of thy hair, and it seemeth to me dark as a moonless night.

4. Thy bosom is like two fair *chakwás*.† Cover them, O cover them with thy lotus hands.

5. And if thou dread entangling them in the snare of thy arms, (fear not, but) hold them fast. (Else assuredly) will they fly away to heaven.

6. Bidyápati saith, a good husband will never be a fool.

## (2.)

1. In the midst of thorns the flowers are blooming. The bee is confounded, and cannot distinguish the odours.

2. Though the bee wander, and sport everywhere; without thee, O jasmine, he cannot get rest.

3. Its life dependeth on honey, and thou art full of honey. Keepest thou the honey stored up within thy heart through modesty?

4. Consider well in thine heart; If the bee die, who will be guilty of his death?

5. Bidyápati saith, as long as it sip the nectar of thy lower lip, so long will it live.

## (3.)

1. Who doth not do his own work? Who doth not serve his own master?

2. Every one seeketh his own interest; he is a good man who carrieth out his task to the end.

3. O friend, his life is precious, who willingly rendereth assistance to others.

\* The following translations are not always so literal as the preceding; as all difficulties have been explained in the vocabulary.

† *Anas casarca*.

4. If one who is injured take refuge with thee, do not disappoint him as long as anything remaineth to thee.

5. (If thou disappoint him), he may perhaps obtain his desire from another, but still regret will remain in thy soul.

6. Bidyápati saith, do not proclaim thine indigence. Only the great can comply with great requests.

## (4.)

1. O friend, O friend, speak not of aught else. Now Krishṇ daily desireth thy virtues more and more.

2. For no apparent reason he is continually coming near thee, and thou perceivest it in thine heart, though thou conceal it through shame.

3. Even when he is going elsewhere, he casteth a glance at thee ; no one can turn aside a greedy eye.

4. He is full of devices, and so art thou ; like two flowers tied upon a single stalk.

5. Bidyápati the necklace of poets saith, with one arrow Love hath smitten two hearts.

## (5.)

*Rádhá addresses Krishṇ at a river crossing.*

1. "Catch my hand, and cross me over, I will give thee, O Kanhaiyá, a matchless necklace.

2. "All my friends went off before me, and left me alone. I know not by what path they have gone.

3. "I will not go with thee, but along the deserted bank of the river."

4. Bidyápati saith, O damsel, pray to God.

## CHAPTER II.

## THE COMMENCEMENT OF RÁDHÁ'S LOVE FOR KRISHṆ.

## (6.)

1. The charming season of Spring is come. The southern wind bloweth gently.

2. In a dream a form said to me, "Remove the cloth from before thy face."

3. Even though the creator tried his best, the moon could not be equal to thy face (in beauty).

4. Though he cutteth (the face of the moon) several times, and shapeth (it) anew, still it cannot equal (thy) face.

5. The lotus could not obtain the excellence of thine eyes ; who in the world doth not know it.

6. Driven to shame by (the beauty of) thy lotus eyes, he went and hid himself in the water.

7. Bidyápati saith, hear O pretty one, such women are like Lakshmi in beauty.

8. I say this in the presence of king S'ib S'ib, Rúp Náráyaṇ, and Lakhimá, his queen.

## (7.)

1. O Mádhab, appease the fair one.

2. What other damsel hath ever offered caresses such as she hath.

3 and 4. The clouds pour rain, and fill the earth with water, and the night is dark and fearful, still she hath remembered thy virtues, and hath come. There is no bound to what she will bear for thee.

5 and 6. She who trembleth at a picture of the king of serpents on a wall, hath come smiling to thee, sweet as she is, veiling her jewel face.

7. Thy beloved hath foresworn her husband's love, and come to thee in spite of all the censure of her relations.

8. The Lady is intoxicated with the sweet wine of thy love, and hence careth not for aught else.

9 and 10. Bidyápati, the wise poet and appreciator of the pleasures of love, hath sung this. When Desire and Love are together in a person's heart, what crime will he not commit.

## (8.)

1. I saw the graceful form of the lotus-faced one. For awhile, how much love arose in her heart.

2. Her love is fresh and the shame thereof is great. Her affection is visible (on her face), still she trieth to conceal it.

3. Now she approacheth him, and now retreateth. She neither yieldeth to embraces with all her heart, nor doth she shew aversion.

4. Her eyes remain not steady, and when she is caught by her hand, she concealeth her face.

5. Bidyápati saith, I sing the pleasure of love ; the bride, by these actions, giveth others to understand her willingness.

## (9.)

*A Riddle describing Rádhá's condition.*

1. Add the third vowel\* after the third one† to the vowel‡ which is

\* ऊ

† इ

‡ आ ; आ + ऊ = आऊ which means "come."

to the left of the third vowel. The body of the damsel hath become like the third\* after three.

2. The blooming damsel uttering only three letters† hath at length become angered ; for Mádhab is like the third day‡ after the third one.

3. She uttered the three letters† and stood up. The witness of that fact is, O Mádhab, the third after the third day.‡

4. Bidyápati saith, the affection shown in all these ‘threes’ is that of a damsel for her love.

(10.)

1. O Mádhab, the pretty one can live no longer.

2. The beautiful girl hath made over everything to those from whom she took them.

(3 and 4.) Overcome by the pangs of love, she hath returned her moon-like face to the moon, the play of her eyes to the fawn, the locks of her hair to the *chámara*.§

(5 and 6). Her teeth to the seeds of the pomegranate, her speech to the cuckoo, and the form of her body to the lightning. I have learnt all this, and have come here.

7. She lieth upon the earth waking the whole night, and riseth uttering the name of Hari.

8. The damsel keepeth reciting thy love with all her heart, and only for this doth she live.

(9 and 10). Bidyápati saith, “Hear, O Mathurápati, do not longer delay, but make her drink the honey-like ambrosia of thy lower lip. Then only can she be restored to life.”

(11.)

1. My Creator hath become pleased with me. Rám hath favoured me with a visit.

2. I saw his charming face, and the desires of my heart were fulfilled.

3. The five-arrowed God of Love awoke within my heart, and my wisdom could not remain in subjection.

4. Bidyápati singeth that a good husband will never drive his wife to extremities.

(12.)

1. Tell me, Sweet-heart : why conceal it ? I see thee adorned in costly garments.

\* पाँच, ‘five,’ = पंचवान *i. e.* Kandarp the god of love.

† माधव the name of her beloved.

‡ वृहस्पति = जीव which means her life.

§ Borassus Flabelliformis.

2. Thou hast scented thy limbs with musk. Who is the happy one to whom thou art about to yield thyself?

3. Thou art continually rising, and gazing towards the west; seeking to learn how far the day has gone, and when the sun will set.

4. Thou hast tied the tell-tale anklet, high above thine ankle (to prevent its tinkling being heard). Thou hast girded up thy raiment dark as the dark night itself.

5. With a smile dost thou rise, distilling nectar from it. O, the dark night is pleasant.

6. Bidyápati singeth, hear, O good Lady, keep patience and Murári will meet thee.

## (13.)

1. Fair one, conceal not thyself.

2. If any one is so happy as to obtain thy love as the fruit of his former virtuous acts, great will be the accomplishment of his love to-day.

3. Thou hast anointed thy forehead with musk and aloes, and cunningly arranged thy nut-brown garments.

4. Thou art watching the eyes of thine elders, and, gazing towards the west, art wishing that the night may come.

5. Without a wherefore thou comest and goest in the house; closing thy lotus eyes (in shame).

6. Thy body is quivering with excitement, smiles cover thy face without apparent reason; and full of delight, hast thou arisen from thy couch.

7. Bidyápati the poet saith, her excuses are not probable to any one in his senses.

8. 'Rájá Síbh Síh, Rúp Náráyaṇ understandeth the pleasures of every grade.'

## CHAPTER III.

## RÁDHÁ'S BEAUTY.

## (14.)

1. O Mádhav, how shall I tell the beauty of the lovely one.

2. With great efforts the Creator hath adorned her, and I have seen her with mine own eyes.

3. Her feet are beautiful as a pair of lotuses, and her gait is stately as that of *Airávat*.\*

\* Indra's elephant.

4. (Her thighs are like) a golden plantain, over them he placed a slim lion's (waist), and over that a mount *Meru*.\*

5. Over mount *Meru* he made two lotuses to bloom, and, though without a stalk, they overflow with loveliness.

6. Her diamond necklace is like the stream of the Gangá; and thus those lotuses are not dried up.

7. Her lips are red like the *Bimbá* fruit, and her teeth like pomegranate seeds. The sun and moon† rise near them.

8. Ráhu‡ dwelleth afar, and doth not approach to devour them.

9. She hath eyes like a deer (*sáranaga*), and the voice of the *koil* (*sáranaga*), (and her brows are like) a bow (*sáranaga*).

10. And over the bow appear ten bees§ (*sáranaga*) who playfully sip the honey (of her brow).

11. Bidyápati saith, hear, pretty one, there is no other in this world so beautiful as she.

12. I say this in the presence of king S'ib S'ih, Rúp Náráyan, and Lakhimá, his queen.

(15.)

1. O friend, I saw a wise, and clever, and blooming damsel on the way.

2. O friend, the Creator made her like unto a golden creeper, and brought her here.

3. O friend, her gait was stately as that of an elephant, and she appeared like a princess.

4. He who will obtain one such as her for his bride, will have obtained all the four blessings, (*viz.*, wealth, virtue, desire, and salvation).

5. O friend, she wore a blue dress, and loosened the braids of her hair.

6. Over the loosened hair, O friend, a bee sat with open wings imbibing nectar.

7. O friend, her waist is like that of a lion, and her eye like the lotus.

8. Bidyápati sang this, O friend, truly she hath gained every grace.

\* Alluding to the stomach which has three wrinkles, and is therefore supposed to be rugged like a mountain.

† Her two eyes.

‡ The short hair of the forehead, personified as the demon of eclipse.

§ The short hair of the forehead.



## (16.)

*A Riddle describing Rádhá's beauty.*

1. O Mádhab, I saw a fair one on the way.
2. Her gait is pleasing as that of the conveyance<sup>1</sup> of the father<sup>2</sup> of the friend<sup>3</sup> of him<sup>4</sup> who sits on Garuḍa.
3. Like in beauty to the wife<sup>5</sup> of the son<sup>6</sup> of the sister<sup>7</sup> of the husband<sup>8</sup> of the fourth daughter<sup>9</sup> of *Daksh*.
4. And on account of that more beautiful than the enemy<sup>10</sup> of the husband<sup>11</sup> of the daughter<sup>12</sup> of the foe<sup>13</sup> of the king<sup>14</sup> of the Gods.
5. Her face is beautiful as that which comes fourth<sup>15</sup> after the preceptor<sup>16</sup> of the enemy<sup>17</sup> of the sons<sup>18</sup> of *Aditi*.
6. She hath arranged a necklace of the treasure of the children<sup>19</sup> of the food<sup>20</sup> of the son<sup>21</sup> of a pitcher.
7. The slimness of her waist is like that of the conveyance<sup>22</sup> of the daughter<sup>23</sup> of the wife<sup>24</sup> of *Nand*.
8. Her breasts are round like the fruit<sup>25</sup> beloved by the lord<sup>26</sup> of the husband<sup>27</sup> of Kám Dhenu.
9. Bidyápati saith, hear, O fair ones, the tint of her form is wondrous.
10. By performing a penance like that of the father<sup>28</sup> of the wife<sup>29</sup> of the enemy<sup>30</sup> of Rábaṇ a man can attain to such as this.

## (17.)

*The Same.*

1. O Mádhab, to-day I saw thy beloved.
- 2 & 3. "In her I see the resemblance of the son<sup>31</sup> of the father<sup>32</sup> of the wife<sup>33</sup> of the father<sup>34</sup> of the father<sup>35</sup> of the husband<sup>36</sup> of the daughter<sup>37</sup> of the son<sup>38</sup> of the king<sup>39</sup> of the earth.

<sup>1</sup> Airávat. <sup>2</sup> Indra. <sup>3</sup> Arjun. <sup>4</sup> Krishṇ.

<sup>5</sup> Rati. <sup>6</sup> Pradyumna, *i. e.* Kámdeb. <sup>7</sup> Rukmiṇí, *i. e.* Lakshmi. <sup>8</sup> Som. <sup>9</sup> Rohiṇí.

<sup>10</sup> Kámdeb. <sup>11</sup> S'iva. <sup>12</sup> Párvatí. <sup>13</sup> Himálaya. <sup>14</sup> Indra.

<sup>15</sup> Monday, *i. e.* the moon. <sup>16</sup> S'ukra, *i. e.* Friday. <sup>17</sup> Daityas. <sup>18</sup> Gods.

<sup>19</sup> Pearls. <sup>20</sup> The sea. <sup>21</sup> Agastya.

<sup>22</sup> A lion. <sup>23</sup> Mâyá, *i. e.* Durgá. <sup>24</sup> Yasodá.

<sup>25</sup> The *bel* fruit. <sup>26</sup> S'iva. <sup>27</sup> A bull.

<sup>28</sup> Janak. <sup>29</sup> Sitá. <sup>30</sup> Rám.

<sup>31</sup> Moon. <sup>32</sup> Ocean. <sup>33</sup> Lakshmi. <sup>34</sup> Krishṇ. <sup>35</sup> Pradyumna.

<sup>36</sup> Aniruddh. <sup>37</sup> Ushá. <sup>38</sup> Báṇásur. <sup>39</sup> Bali.

4 & 5. “The moon faced damsel hath adorned herself with the sixteen\* (graces) and other (charms), and seeketh for thy fullest love. O Mádhab, thy beloved is of this nature.

6 & 7. This song is extremely complicated† in its meaning, and hence it is an object of study for the learned, and hard as a stone for the ignorant. Bidyápati saith, they are wise who can understand it correctly.

(18.)

*The same.*

1. “O Mádhab, I saw a fair damsel on the way.

2. “The spot of vermilion on her forehead was surrounded by a ring of silver stars, and her locks of hair were graceful as the *chámara*‡ and incomparable.

3. “Her face shone like the son§ of ocean, and her teeth were like a line of pomegranate seeds.

4. “Her breasts were like two *bel* fruits born upon a golden creeper, which God had created of varied hue.

5. “The sweet lady walked gracefully as the animal|| on which the enemy¶ of the son of the goat rideth.

6. “The pretty one adorned herself with the sixteen\*\* graces, and went to her husband’s house.”

(7 & 8.) Kṛishṇ’s gait (with excitement became devious) as that of the daughter†† of the enemy‡‡ of the son§§ of the king||| of the stars, and he bull-like searched for and gazed upon the damsel. The poet Bidyápatí sang this.

\* *i. e.* two, or half the number of Brahmá’s four faces, being added to the numbers of the quarters of the earth and the vedas.

† See vocab. *s. v.* गोरख घन्धारौ.

‡ *Borassus flabelliformis.*

§ The moon.                      || The lion.                      ¶ The goddess Durgá, to whom he-goats are sacrificed.

\*\* There are seven oceans and nine planets.

†† The River Jamuná. ‡‡ हंस, which means both a swan, and the sun. §§ A pearl.

||| The moon.

## CHAPTER IV.

## MEETINGS.

## (19.)

1. The clouds have become a demon of eclipse, and swallowed up the sun. We can hardly find our way even in the day-time.

2. "If it were not for the rain we should have no opportunity for love. Now none of the people of the town are moving abroad.

3. "Sweet one, haste and adorn thyself. To-day we can meet in the day-time.

4. "Put away all fear of thy elders and relations. A desire is never accomplished without courage."

5. In this world the one thing they yearn for is a meeting even for a moment: which is to them like a life-long love.

6. Bidyápati, the necklace of the neck of poets, saith, day-time caresses can never take place.

## (20.)

1. Though there were boats to cross the river, I came secretly on foot. How many thousands of serpents clung to my feet.

2. The night demons came along with me, and it was but a happy chance that none of them caught me by the hand.

3. I threw away my life to come hither, and yet I did not see my Mádhab.

4. He hath not studied the ways of love. He hath believed the words of slanderers.

5. The messenger, and the two consorts are all foolish. Action and idleness are much opposed to each other.

6. Bidyápati saith, hear O good woman, keep patience, and Murári will meet thee.

## (21.)

1. As she was coming out of the arbour Girdhári stepped her.

2. "O Mádhab, thou dwellest in one city with me, commit not highway robbery.

3. "O Kanhaiá, let go the cloth that hideth my bosom. My new veil will be torn to pieces.

4. "Do not make me naked, the disgrace thereof will run throughout the world.

5. "My comrades have gone ahead. I am a woman and alone.

6. "The lightning is flashing and the night is dark.

7 & 8. Bidyápati saith, I sang this. Hear O sweet lady. Simple indeed thou art. There need be no fear in company with Hari.

(22.)

1. I heard with mine ears that Kṛishṇ was in the forest, but something else happened to me.
2. While searching for (Kṛishṇ), the enemy of Śiva\* seized me. What am I to say concerning his wisdom.
3. I wrote him seven† and five‡ in many varying terms.
4. But my lord agreed to five§, out of which he rubbed out two.||
5. I anointed my moon-like body with sandal, but it increased the excessive burning.
6. Tempted by my lower lip, (my hair like) a venomous serpent slipped down and wished to bite it.
7. Bidyapati saith, the minds of both are filled with joy; the bee coveting sweet honey, seeketh after amorous dalliance.
8. How could the tender damsel bear what was intolerable? Yet the night passed and gave her life.

## CHAPTER V.

## THE BRIDAL NIGHT.

(23.)

1. “ Full of curiosity, I went, O friend, to the bridal chamber surrounded by ten (bride’s-maids).
2. “ In the midst, I, in my beauty, shone, (and thought), O my friend, that Murári himself would meet me in the house.
3. I adorned myself, O friend, with jewels and the sixteen (arts of love), and wore a dress of perfect colour.
4. “ Looking at me the minds of all were filled with love, even, O friend, the souls of saints became disturbed.
5. “ O friend, I covered¶ my body with blue garments, I had a *sári* for covering my head like a veil.
6. “ When I first approached my husband, O friend, he closely clasped me in his arms.
7. “ All the bride’s-maids accompanied me to his house, and then returned without me.
8. “ My husband caught hold of my hand, drew me near to him, and undressed me.

\* The God of love.

† बिख खाय मरब, “ I will take poison and die,” see Vocab.

‡ नहिँ आएब, “ will you not come,” see Vocab.

§ नहिँ आएब, “ I will not come.”

|| नहिँ, “ not.”

¶ Lit. surrounded.

9. "Standing before me, the bridegroom spake in accents of desire.

10. "In the season of new pleasure, O friend, the minds of us both were filled with joy."

11. Bidyápati sang it, O friend, this is the way of tasting new pleasure.

12. The age of both, and their minds are the same, and the hearts of both are suited to each other.

## (24.)

1. Happy are the consorts, now that their childhood has fled. The wantonness of their feet hath taken refuge in their eyes.

2. The eyes of both are become love's messengers. The fear, and the bashfulness of the damsel add a new ornament to her beauty.

3. He continually layeth his hand upon the cloth which hideth her bosom, and at the action, and in the presence of her bride's-maids, she hangeth her head in shame.

4. "Hear, hear, O Kṛishṇ, I have determined how I shall fight my fight. Do thou, my love, be careful of thyself.

5. "My eye-brows shall be my bow, strung with a line of collyrium; and the well feathered darts which will strike thee, will be the (glances of) my eyes."

6. Bidyápati the poet singeth a song of love, and Rájá Síh Síh understandeth it.

## (25.)

1. Haste, haste, O lady, as if the day were propitious. Make no delay, for fear thine object be not accomplished.

2. The damsel was all distracted with fear, and her husband was tender. How could her friend comfort her and promise (a speedy) termination (to her woe).

3. Her friend comforted her, and seated her upon the couch; and her glad love arose, and took her in his arms.

4. "Nay, nay" she said, and her eyes flowed with tears; and she lay down to sleep at the further side of the couch.

5. Bidyápati saith, O Prince, there is no modesty so great as that of a down-cast eye.

## (26.)

1. The beautiful one went to the house of her husband. All her friends caught hold of her hands, and surrounded her.

2. As she entered the house she felt the fear of love, even as the moon trembles in fear of Ráhu.

3. She had hardly entered the room before her necklace was broken, and her ornaments and clothing became disordered.

4. The collyrium of her eyes was washed away by her tears, and she wondered as the vermilion over her brow was rubbed off.

5. Bidyápati saith, I sang this. She gained pleasure through enduring pain.

## (27.)

1. The damsel went for the first time to her love, and there was great shame and fear in her heart.

2. The damsel stood motionless; like a golden statue she uttereth no sound with her mouth.

3. The husband caught hold of her two hands, and made her sit by his side. The damsel was displeased, and bore a melancholy face.

4. The bee uncovered her lotus face, and looked, but she covered it again; and then he took the lotus-faced one into his lap.

5. Bidyápati saith, sweet one, pay attention; for the monarch understandeth the delights of love.

## (28.)

1. "O friend, take me not (to the bridal chamber). I am a child, and my husband is full of passion."

2. "She encouraged me with consoling words, and took me with her, and made me sit on my husband's bed.

3. "All my friends left the house one by one, and my husband fastened the door tightly.

4. "Then my glad husband became as it were aroused from sleep, and I caught hold of my clothes fearing that my life would be put to an end.

5. "I continued saying 'no,' 'no,' and tears flowed from my eyes; but the bee commenced to struggle with the young lotus."

6. As the water on the lotus-leaf is trembling, so is the body of the damsel.

7. Bidyápati saith, hear, O great poet. If thou light fire, thou must put it to its use.

## (29.)

1. "O Mádhav, the pretty one is like a *siris*\* flower.

2. "The clever bee tempted by (her sweetness) seizeth his opportunity; and diving into, drinketh the new honey.

3. "The damsel is in her first youth, and the first meeting with (her husband) taketh place in the first watch of the night.

\* *Acacia sirisa*.

4. "If the anxious husband is now so jealous (of her delay), what will he do when she admitteth him to enjoyment."

5. Hari caused her to sleep on his lap, and took off her clothes from every part of her body.

6. He pressed the lotus-like pretty one as in anger, and laid her on the earth.

7. She put one (hand) on her lower lip, and the other on her kirtle ; but two (hands) cannot be three.

8. How can she, therefore, conceal her breasts, on each of which arose five (finger marks like) moons.

9. Her speech was broken, her shrinking eyes were filled with tears.

10. Cupid caught a fish, (*i. e.* her eye swimming in tears) with his hook, and its body, (*i. e.* the eye) struggled (*i. e.* rolled about) in all directions.

11. Bidyápati saith, the minds of both are filled with joy ; the bee, coveting sweet honey, seeketh after amorous dalliance.

12. How could the tender damsel endure what was intolerable, yet the night passed and gave her life.

## (30.)

1. She first showed anger, and then entreated, and finally agreed, and was persuaded by her friend to go to her husband's chamber.

2. The damsel slept with her face turned from her husband, nor did she smile upon him. No one can rally a defeated army.

3. The bridegroom is full of passion, and the bride is young. If thou wert to spend millions of gold, thou couldst not procure a union of these two.

4. Under the cover of her garments she concealed her face, as the moon is hidden under the cloud.

5. Though her elders and relations bid her not deny her beloved one ; she doth not dare to do so, for her treasury of love is still closed with a seal.

6. Bidyápati saith, Ráy Síbh Síh, and Lakhimá know this way of love.

## (31.)

1. "When Hari snatched away my bodice, how I struggled with my limbs against him."

2. The story of that moment is untellable ; the sweet-faced damsel became silent through shame.

3. The light could not be put out as it was too far off from her hand. But still she did not die of shame, for maidens cling to life.

4. Who can bear such warm embraces. He strained the ribs over her tender heart.

5. Bidyapati the poet saith, no friend of hers was there to tell her that morning would come.

## (32.)

1. "I tried to cover the orbs of my bosom with my hands, but thou canst not cover a mountain of gold with a lotus.

2. "With pleasure I gazed upon my face, and, delighted, my body assumed various forms of beauty.

3. "Hari then took away my veil, and the sweet lace of my bodice slipped down.

4. "Last night, O friend, I dreamt a dream, but my modesty forbid-deth my relating it.

5. "My eyes were filled with the tears of delight, and (watered by them) my seedling love hath put forth leaves."

6. Bidyapati singeth of love, and Rájá Síb Síh understandeth the pleasures of it.

## (33.)

1. "How am I to tell, O friend, of his wantonness. My husband desired unlawful pleasure.

2. "He pretended that my twin breasts were two delicate mountains ; and he laid his hands upon them, lest they should fall upon his heart (and crush it).

3. "I was intoxicated with love, and my modesty deserted me ; (nor cared I that) my girdle of bells, and my anklets, kept continually tinkling.

4. "Beads of perspiration added an enhanced brilliancy to my face ; like pearl-fruit forming on a golden lotus.

5. "I cannot tell the words that issued from my husband's lips. We gazed in each other's faces, and both our hearts laughed."

6. Bidyapati singeth sweet words. "Thou knowest, O damsel, that nectar which is chosen ; drink it."

## (34.)

1. "To-day, my friend, I see thee very melancholy, and that thy face is woe begone.

2. "Hath any one used reproachful words to thee ? Thou dost not tell me any thing."

3. "Last night I passed in suffering. Kánh wickedly sported with me.

4. "He did not consider my good or bad qualities ; but dimmed, like Ráhu, the circle of the moon.



5. "My lower lip he made dry, my hair he put in disorder, and perspiration washed away the mark over my forehead."\*

6. The young damsel knew not how to enjoy dalliance (in moderation), and allowed the vermilion on her forehead to become besmeared.

7. Bidyápati saith, hear, O pretty woman, why should I not tell such things?

8. The present her husband gave her, she concealed in her garment, in the fear of being detected and ridiculed by her comrades.

## (35.)

1. "O Hari, Hari, hear me patiently. Now is not the hour of dalliance.

2. "The stars which glittered in the sky, are no more to be seen; and the cuckoo uttereth his voice at her appointed time.

3. "The partridge and the peacock have already finished their songs, and are silent. The lip of the moon is growing dim.

4. "The village cows are wandering forth to graze upon the road. The bees are settling on the water-lilies.

5. "My lips stained red with betel have lost their brilliant colour. This is not the time for enjoyment."

6. Bidyápati saith, this is not a good action, the whole world will ridicule thee.

## (36.)

1. The stars of the sky are set; still who careth to cease caresses.

2. What is another's, he pretendeth is his own; and lovingly presseth it between his hands.

3. Her necklace of pearls had been broken; and in the dim daylight the wounds of the love-conflict were visible.

4. She uttereth "Nay, nay, nay," but still he striveth to gain his object with ten million devices.

5. Bidyápati saith that amid the three (the lover, the damsel, and she who brought them together) the last is the cleverest of all.

## (37.)

1. The fair bridegroom hath finished his caresses, and sleepeth with his hand upon her bosom.

2. It is as if he were worshipping a golden image of Ś'ib, and were covering the lotus which surmounted it with his hand.

\* A तिलक can only be worn by a man. Hence the word here must mean the शृंगार or other mark used by women on their foreheads.

3. O friend, such is the dalliance of Mádhab.

4. Like a bee which hath enjoyed the jasmine, he bendeth his head, and watcheth in the hope of further pleasure.

5. He approached his face to hers, and placed it on it ; as it were the moon upon a spotless lotus.

6. Both the bee and the mountain partridge are weary, after drinking the nectar of ambrosia.

7 & 8. Bidyápati saith, hear, O king Śib Sīh, Rúp Nárāyaṇ, and Práṅbatī who is his necklace, the wondrous tale of Kṛishṇ and Rádhá.

(38.)

1. “In his warm embrace, blind with intoxication he gave me pain. I have escaped (from a great danger), through the virtuous actions of my former life.

2 & 3. “My necklace of pearls was broken and scattered, and my garments,\* fell to the ground. My two breasts were torn with his nails, as a lion teareth the forehead of an elephant.

4 & 5. “When I see the marks of biting on my lower lip, my heart trembleth, as when Ráhu obscureth the circle of the moon. All night appeared to me like the fathomless ocean, and I asked myself when the sun would arise a friend to me.

6 & 7. “I shall not go again to my husband, if he thus cast my life away with love.” Bidyápati saith, cast away fear and shame, for if thou once light fire, thou must put it to its use.

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CHAPTER VI.

A COWHERDESS, A FAVOURITE OF KṚISHṆ,  
OFFERS FALSE EXCUSES TO HER SISTER-IN-LAW, ON HER RETURN FROM  
AN ASSIGNATION.

(39.)

1. “My friend, how can I satisfy my husband.

2. “At the birth of that‡ which (is to-day) I left my house, and did not return until its death.

3. “That‡ for which I went, came of itself ; and therefore I took shelter under a tree.

4. “When it ceased, I brought it home ; and am I therefore to be considered improper.

\* See पनार in the Vocabulary.

† The sun.

‡ The water.

5. “As soon as I got (to the water) I broke the stem of a lotus, and wished to bathe.

6. “(When I bathed in) the pond, (the water) splashed, and the bees rushed forth and stung my lip.

7. “When I put the full jar (upon my head) I drew a long breath, and it fell slipping down my hair.

8. “Ten friends went with me before and behind, and (in the crowd) I was suffocated and could not speak.”

9. Bidyápati saith, hear, pretty one, keep all these things concealed in thine heart.

10. Daily thy love for thy sister-in-law will increase, and thou shouldest speak so that these (secrets) should be never revealed.

(40.)

1. “O sister-in-law, thou suspectest me of being guilty, simply from my appearance.

2. “Do not say hastily that I have been faithless to my husband, nor make my mother-in-law angry.

3 & 4. “In sport I broke a lotus stalk, and wished to make an earring of it. Angered at this a bee flew at me from the lotus-bell and stung my lower lip.

5. & 6. “As I returned I did not see the thorn shrub on the road from the *ghát*; the path was narrow, and I missed my way and the thorns tore my bosom.

7. “The water jar was heavy, and I could not keep my head steady;—hence my dishevelled hair.

8. “I fell behind my companions, and hence my panting breath.

9. “On the way the slanderers cast reproaches at me, and I answered them on the spot.

10. “I am very foolish, and could not keep patience with them, and hence my words are broken.”

11. Bidyápati saith, Hear, O damsel, keep all this secret.

12. “Conceal the ways of love from thy sister-in-law, and reveal not that which is concealed.

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## CHAPTER VI.

### LOVER'S QUARRELS.

(41.)

1. O Mádhav, act up to thy words.

2. Knowing thee to be mighty I took refuge in thee, and thought thou wast like ocean with all its lakes.

3. I wandered and wandered throughout the wide world, and every where heard of thy fame and greatness.

4. I have considered, myself, and have learnt from others concerning thy virtues and thy honour. Thy virtues cannot be even described by me.

5. At first every one speaketh of a man's gentleness. But not till the end will the fruit be known.

6. The words of a great man never change, even as the natural affection of the moon and the deer.

7. Bidyápati saith, hear, O good woman, this quality is not to be found in any excepting Mádhab.

8. I say this in presence of Ráy Síbai Síh, Rúp Náráyaṇ, and his queen Lakhimá Daí.

## (42.)

1. A great man even when angered with one he loves, doth not give up his love for him.

2. The crow and the cuckoo are of the same kin. The beetle and the bee resemble each other.

3. Gold and turmeric are (alike in colour); but yet how different. I distinguish the good from the bad by their qualities, and not by their appearance.

4. Though a jewel be covered with mud, still its qualities are not destroyed.

5. Bidyápati saith, take it for granted, that a good husband will not drive his wife to extremities.

## (43.)

1. I took him for a fragrant sandal tree, and serving him, thought, O friend, that all my desires would be accomplished.

2. I had a meeting with my love, and enjoyed his embrace, but in the end I find him out a *semal*\* tree, (without fragrance or fruit).

3. Though Mádhab dwelleth in the same village with me, he hath become the slave of the wives of others.

4. Though I am a damsel endowed with such excellent beauty, I have lost all my charms and my pride.

5 & 6. O friend, the fresh lotus flower (of myself), as it lieth in the basket made of the (bitter) *ním*† branches (of separation), is withered; and yet (my rival) the (scentless) wild rice hath become sweet and blooming.

7. It hath chanced that my love should come to-day, after spending so many days there.

\* *Bombax heptaphyllum*.

† *Azadirachta Indica*.

8. Why shall I admit his embraces. My heart doth not believe in him.

9. Bidyápati saith, O friend, I sang what was proper. The appreciator of the good will come.

10. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

## (44.)

1. "Thine eyes are red; I know the great secret. They tell the grave scandal of a moonlit night.

2. "O Hari, make no excuse; go thou to her with whom thou hast spent the night.

3. "A bosom full and round as a *kumkum*\* hath left its impress over thy heart. It is as if love had painted thy dark skin fair.

4. "Thou wearest ornaments not thine own, betraying the tale that thou hast been with another."

5. Bidyápati saith, even speaking thus is forbidden. When a great man committeth an injustice, bear it in silence.

## (45.)

1. Lotus loving bees are many in this world, but amongst all he is great who hath discretion.

2. "O proud lady, haste and yield to thy love's caresses. Opportunity is short, and the benefit is great.

3. "Thou gavest him no honey, though thou hadst no lack of it. Only that wealth is wealth by which others are benefited.

4. "Thou spakest rashly to him, and thereby didst put a flame to his heart which will only be extinguished with his death.

5. "It is not thou who art base, but thy actions. Evil communications corrupt manners."

6. Bidyápati saith, the messenger told her privately. One cannot gain one's own without another's loss.

## CHAPTER VII.

## SEPARATION.

## (46.)

1. Happy are the days of youth and love. For a few days equal passion is seen in both.

2. Cruel fate turneth good to evil. What can it not cause to happen.

\* See note to No. 76.

3. This determination of thine is not good. Be not obstinate, and depart not from thy former love.

4. Tell me the truth, whither do the eyes of thy hope gaze? Dost thou remember the meetings with thy beloved?

5. Thine eyes flow with tears. Thou payest no heed unto thy garments nor dost thou wear thy necklace.

6. Though the moon be a hundred thousand leagues away still the water-lily rejoiceth in it.

7. Mutual love increaseth the more distant the beloved ones are separated from each other.

8. Bidyápati the poet singeth, a good husband will keep his word.

## (47.)

1. In what wood doth Maheś dwell? No one can tell me.

2. Maheś dwelleth in the forest of penance, and is undergoing fearful hardships.

3. With earring in his ear, and bow in hand my husband, O friend, is saying sweet things in that forest.

4. In the (dense) forest, where even reeds are motionless, doth my husband laugh and talk.

5. One single word came between us, and so my husband arose and departed.

6. Bidyápati saith, sing the actions of Rádhá and Kṛishṇ.

## (48.)

1. Once on a time there was a young love, like the love of fish for water.

2. One word came between us, and my love smiled and did not even reply to me.

3. *Káñh* was on the same bed with me, but it seemed as if he were in a far country.

4. In the forest where none can move, doth my beloved laugh and talk.

5. I will don a hermit's weeds, and search for my love.

6. Bidyápati saith, a good husband will not drive thee to extremities.

## (49.)

1. I came here searching for thee in remembrance of our love, but as I arrived thou satest with thy face turned away.

2. Thou didst not even reply to my first words, and with the glances of thine eyes thou tookest away my life.

3. O moon-faced damsel, be not too proud. I, like a bee, am uneasy in my heart.

4. Thou gavest me hope. Do not therefore disappoint me. Be gracious, and fulfil my desire.

5. Bidyápati saith, take it for authority, in the heart of both was born the arrow of separation.

## (50.)

1. O proud one, shew not anger now.

2. Nature seemeth so lovely now, that it is as it were the God of love but just awakened.

3. The night is cool, and the moon shineth. No other season is comparable to this.

4. Only she who hath enjoyed them knoweth the delights of a husband's caresses at such a time.

5 & 6. Other damsels, with many smiles and caresses, and offering sweet draughts of nectar of their lower lips, have yielded themselves up to their husbands' embraces. I alone entreat and am hungry.

7. Thy navel resembleth the whirlpool at the union of the Ganges and the Yamuna, with three soft wrinkles for its waves. And (on the banks of the rivers) are thy breasts like two images (*lingas*) of S'iva.

8. Thy mourning husband yearneth for the gift. O sweetheart, bestow upon him them all.

9 & 10. Bidyápati saith, ye are a light and an (unlit) lamp: If ye come together, your hearts will no longer retain their calmness. Keep your patience under subjection. The pangs of pent up love are very pitiful.

## (51.)

1. Mádhav did not consider this rightly.

2. Should he, whose wife is like love in beauty, indulge in debauchery?

3. I love him more than even my life, and value him like unto the necklace over my heart.

4. I never look on another man's face. What wisdom hath he when he doth so?

5. No one praiseth a miser\* husband, and the whole world ridiculeth him.

6. Who while having his own wealth doth not make use of it, but hopeth (to use) another's wealth.

7. Bidyápati saith, hear, O Madhurápati, this is an improper action.

\* One who being not satisfied with his own wife, looks after another's.

8. If the wealth obtained by begging from (others) be an everlasting one, of what use is our own ?

## (52.)

1. "What fault have I committed to-day ? Why, O Hari, dost thou not cast even half a glance upon me ?

2. "On other days thou claspedst my neck, and broughtest me within the house, to tell me thy love in varied words.

3. "My husband was annoyed in his heart and slept. The heart of a husband should not be of this nature."

4. Bidyapati saith, hear words of truth. When love increaseth self-respect is lost.

## (53)

1. O Mádhab, what can I say of thy wisdom ?

2. When I called thee "Dear husband" thou wast annoyed, and didst shut thine ears with both thy hands.

3. When the time of separation approached ; my sleep did not break, and so I could not ask him anything.

4. There is, O friend, no one so unfortunate as I. The precious jewel hath departed from my hand.

5. If I had known that my husband was so cruel at heart, I would have made my breasts mountains of gold.

6. And cunningly with the palms of my hands, and with my arms, like creepers, would I have bound him firmly and kept him here.

7. When I remember this, if I do not die, my heart can only be of stone.

8. The poet Bidyapati saith, O daughter of the Himálaya, keep the feet (of thy husband) on thine own heart.

## (54.)

1. O friend what can I say of my folly ; I passed the whole night in pride.

2. When my heart was softened, the cruel dawn arose.

3. The elders awoke, how could I yield his caresses ? As I hid my body I was much confused.

4. I wished to shew my cleverness, and only made myself foolish. I tried to obtain my interest, and lost even the principal.

5. Bidyapati saith, it was a fault of judgment that at the time of love thou shewedst anger.



## (55.)

1 & 2. O Mádhab, go not thou to a far country. Thou wilt take with thee all my happiness, and what wilt thou bring me in return?

3. As soon as thou enterest the forest thou wilt change thy mind, and thou wilt, O my lord, forget me.

4. I will not beg for a diamond, nor a pearl, nor for a ruby, but for thee, my love.

5. When thou, my love, didst depart, mine eyes were filled with tears, nor could I even see thee.

6. Though (he) dwelleth with me in the same city, my love is the slave of others. How will he fulfil my desires.

7. Fair women when with their husbands, like stars around the moon, are happy in their love.

8. Bidyápati saith, hear, O good woman, keep the True Essence in thine heart.

## (56.)

1. My husband hath left me and gone to a far country, with whom shall I pass my young life?

2. My bed is soft and scented with flowers. How thirsty my bee must be where'er he dwelleth.

3. Remembering, remembering, my heart will not remain still, and my body is burnt in the fire of love.

4. Bidyápati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him.

## (57.)

1. The damsel, in her desolation, went to her bed-chamber, saying, "What hath God written in my destiny?"

2. She rose distraught, and sat with bended head, and looking round her, became ashamed.\*

3. My beloved one hath gone; and I used to play with the two hands of my husband.

4. Bidyápati saith, O wondrous love! according to the length of separation is new love produced.

## (58.)

1. My Mádhab wandered to a far country, and no one, O friend, giveth me any news of his welfare.

2. May his life be long, even though he remain a hundred thousand *kos* away from me; it is my misfortune, and he is not to blame (for this).

\* *i. e.* awoke from a dream about her absent husband.

3. O God! my fate hath been reversed. My husband hath given up his former love (for me).

4. The grief of my heart is like an arrow, but how can one feel the pain borne by another?

5. Bidyapati the poet saith, Victory to *Rám*. What can a husband do when the fates are against him?

(59.)

*Rádhá enigmatically describes her woe.*

1. O Mádhab, O Mádhab, be attentive (to my words). Separated from thee I will take poison.\*

2. My face like the first, twenty-fifth, and twenty-eighth (letters),† hath been withered by snow.

3. The twenty-fifth, eighteenth, and twentieth (letters)‡ burn my body. The third§ after the son|| of earth taketh my life away.

4. Remember, O Mádhab, the affection of those days when the lion¶ went to the house of the fish.

5. Bidyapati saith, write the letters in alphabetical order. The wise can explain them.

(60.)

*The same in the form of a letter.*

1. "The grove is full of flowers, and I sit apart: I use the collyrium of my eye for dark ink.

2. "I write upon the leaf of a lotus with my nails these seven letters."\*\*

3. First she wrote the first day of spring, secondly, she wrote that the third day was passed.††

\* The number of भुवन or "worlds" is fourteen, and that of रितु or "seasons" six; and fourteen and six are equal to बीस "twenty" = विष "poison."

† कमल or "lotus."

‡ मदन "Love."

§ दृहस्पति, see Vocabulary, s. v. तेसर.

|| मंगल.

¶ Any word commencing with म (here मस्तक) is represented by the सिंह राशि; and any word commencing with प (here पद) is represented by मीन राशि. Hence the sentence means "when you put your head under my foot."

\*\* कुसुमित कानन. There is here a play on the word कुसुमित, vide Vocabulary s. v. अनुज.

†† Cf. प्रथमेऽहनि चांडाली द्वितीये चर्मकारिणी.

तृतीये रजकी प्रोक्ता चतुर्थे स्नानमाचरेत् ॥

4. She could not write the one which followeth spring, for the first sentence was putting her life to an end (through remembrance of her husband).

5. Bidyápati saith, count the letters. Those who are wise can tell the purport.

## (61.)

1. My mind is distraught, and my husband is in a foreign country. When I gaze upon the moon, flames rise in my body.

2. The pains of love penetrate to the bottom of my heart. To whom shall I tell my distress, for my husband is in a far country.

3 & 4. My kirtle remembering his love, and that he is not come home, and (hearing) the intolerable songs of the frogs and cuckoos, is slipping down to-day. \* My love is great, but I cannot find my husband.

5. Bidyápati saith, hear and take it for granted, King Rághab Sīh can understand young love (*lit.* the five-arrowed one).

## (62.)

1. My husband went away giving me the first and the eleventh (letters),\* but it is many days since the term of the promise expired.

2. My age is the Pleasure of Love in visible form, and yet my husband hath not shown his face.

3. Now, O friend, my chastity can no longer remain safe. Day by day the arrow of love will become doubly strong.

4. I cannot even endure the light of the moon nor of the sun, even the application of sandal-wood seemeth to me like an intolerable arrow.

5. Bidyápati saith, hear, O good woman. Have patience and Murári will meet thee.

## (63.)

*An enigmatical letter from Rádhá to Krishṇ.*

1. O Mádhab, I understand thee now.

2. Though thou madest a hundred thousand promises to return, of what effect are they?

3. Take four† from forty and divide it by four, and my husband and I are the result.

4. The deceitful Kanhaiá doth not know how to enjoy caresses; he hath brought my life to an end.

\* कट = "promise" in Maithilí.

†  $40 - 4 = 36$ .  $\frac{36}{4} = 9 = नव$  which means also "new," "youthful."

5. Take ten\* from sixty and then cut off the cypher, and that is that which laugheth at me.

6. I cannot bear the disappointment caused by my husband, and so I will add a cypher to two† and take it.

7. That‡ which followeth from writing nine cyphers preceded by nine, is like the life of my heart.

8. I cannot with pleasure look on my lotus face. Who doth not know the reason.

9 & 10. Bidyápati saith, hear, O good woman; if thou split a lotus stalk, it will give a lesson to others, and thereby give up its life. (For within the stalk is a slender filament which no one can separate into two parts, and which therefore is a model for true love.) Who can object to learn such a lesson?

## (64.)

1. "Sandal-wood is now an intolerable arrow to me, and my ornaments a burden.

2. "Hari, the upholder of the mountain in *Gokul* doth not appear to me even in my dreams.

3 & 4. "Murári standeth alone beneath the *Kadamb*§ tree, and seeketh for the path (to me). Separated from Hari, my heart burneth, and my garments lose their brightness.

5 & 6. Speed thee, speed thee, O *Udhab*. Go thou to *Mathurá*. The moon-faced damsel can no longer live, and who will be blamed for her murder?

7 & 8. Bidyápati saith, hear me attentively, O good woman, to-day Hari will come to *Gokul*. Haste, and look for him on the path.

## (65.)

1. The fearful cloud thundereth aloud in the sky, O friend. When will my husband come to me?

2. Love hath arisen, O friend, now my life hath no chance of safety.

3. What can I do; my youth hath become the cause of my death.

4. Bidyápati saith, O friend, have confidence in thy husband.

## (66.)

1. "It was on the seventh day of the month of *Baisákh* that my love made a promise to me and went away.

2. "He touched my two breasts which are the incarnation of *Síva*, and smilingly promised me, and I believed him.

\* 60 — 10 = 50; 5 = पंच, "an assembly of five persons," *i. e.* people in general.

† 20 = बीस which also means "poison."

‡ 9000000 = नव पद्म "a young lotus."

§ *Nanda orientalis*.

3. "The term of the pledge hath passed, and hope hath flowed away from my life."

4. Under the pangs of that separation the damsel will surely die. Hence how can the (burning hearts) of *Baiśákh* harm her.

5 & 6. Counting the moments I passed the days, counting the days the months, and counting the months the years. Now there is no hope of my life.

7. The mango trees were in flower. In the forest of my heart, the cuckoo was singing gently.

8. At such a tender age my husband went to a distant land, and drank the nectar of the flower.

9. Me even *kumkum*\* and sandal-wood burn, and yet there are people who call the moon cool.

10. My husband far from me (forgetteth me), and hath many loves. Truly in distress I learn those who are true and those who are false to me.

11 & 12. Bidyápati saith, hear fair damsel, adore the feet of Hari. Thy love is unwillingly in a foreign country, and therefore do not abuse him.

## (67.)

*Rádhá enigmatically threatens to be unfaithful to Krishn.*

1. I will write the nineteenth† letter with the twenty-seventh. Then again I will put down with them the twenty-fifth.

2. That which my love, at the time of leaving me, entrusted to me, alas, hath fled; and I do not see it.

3. It is very unbecoming that another man should enter the house. But the man has come; and in search of it.

4. O Mádhav, do not blame me for it. How long shall I retain a hope of keeping it.

5. Bidyápati saith, count the letters. They who are wise can tell the purport of "it."

## (68.)

1. Mádhav dwelleth in Madhupúr. O friend, we also will go to him.

2. He loveth Kubjá, and hath given up his love (for us) also.

3. How long may we look for his advent, O friend? He hath gone to the banks of the Jamuná.

4. Let him take up his abode there, but let him once come here, and shew his face.

5. Bidyápati saith, O friend, the beauty and form of the man are incomparable.

\* See note to No. 76.

† 19th letter ध, 27th र, 25th स. धरम "virtue" is the answer to the riddle.

## (69.)

1. O friend, I planted the creeper of my hope, and watered it with the tears of my eyes.

2. The fruit is now ripe, nor can the cloth that covereth my bosom contain it.

3. My husband when he went away saw it while yet unripe. Doth he know that the mist hath been dispersed.

4. Day by day the fruit is ripening. My husband, O friend, doth not understand this in his heart.

5. All others' husbands, though they went to distant countries, came back and remembered their love ;

6. But my Lord is so void of mercy that affection never increaseth in his heart.

7. Bidyapati saith, O friend, I sang what was proper. The appreciator of the good will come.

8. Arise, O friend, and feast to thy heart's content. To-day thy husband will come home.

## (70.)

1. What can I say. In my first youth, O friend, my love left me and went to a far country.

2. O friend, I can no longer have patience, and bear the grief of separation.

3. The appointed time of his arrival hath passed away, the cloud hath covered the face of the sun.

4. The winter, the spring, and the summer have passed, and the rainy season hath set in.

5. The crickets are chirping all around, O friend. The cuckoo is singing his sweet song.

6. The god of love, O friend, hath inflicted with his arrow a mortal wound. How many of these (exciting songs) am I to hear with mine ear?

7. A bed of flowers no longer pleaseth me, O friend : even sandal wood and apparel appear like poison unto me.

8. The wind bloweth cool, and yet my mind, and my speech, have deserted my body.

9. Bidyapati saith, O friend, I say this. The damsel should rejoice in heart.

10. The husband will find a propitious day, and will come on it. Be not disappointed.

## (71.)

1. The meeting between the two had taken place for the first time  
The night had passed away in obstinacy.

2. They were strangers and their love was fresh. Without previous  
acquaintance he had demanded pleasure.

3. "My husband went away when my breasts were small like nuts.  
Now my youth has become apparent.

4. "Now I can not live without my love. Now my life hath come  
to an end."

5. Bidyápati saith, the good husband is full of virtue.

## (72.)

1. Her moon-like face hidden in her hands, shineth like a fresh lotus  
covered with its tendrils.

2. Day and night tears flow from her eyes. The bird-like\* pupil is  
swallowed up, and tears fall from them like strings of pearls.

3. What can the moon-faced one do, and what can others say. For  
no fault of hers Kánh hath turned away his face.

4. Through the intolerable separation her frame hath wasted away.  
The flower hath withered, the scent only remaineth.

5. Such are her lamentations, that I fear she will not live. Love  
never alloweth any one to remain master of himself.

6. Bidyápati saith, hear O good woman, keep patience and Murári  
will meet thee.

## (73.)

1. "At first when our love was new, thy soul wished to throw its  
life before it.

2. "Now that that love is daily growing old; thou thinkest thine  
own lotus withered, and another more fragrant.

3. "O friend, tell my prayer to Hari. He will not forget the love  
of former days.

4. "In the days of my love's caresses, he promised me many things,  
but hath not performed as much as I could tell with half my lip."

5. Bidyápati saith, Ráy Síbh Síh, and his Queen Lakhimá know this  
love.

## (74.)

1. O Mádhab, what am I to say of her? The sweet one desireth thy  
virtues and loveth thee.

\* खंजन a species of wagtail (*Motacilla alba*).

2. Soiled apparel covereth her body, and under her lotus hand her eyes shed tears.

3. A nut brown braid of hair (hath fallen from her brow, and) lieth upon her bosom. It appeareth like a black bee attached to a lotus-bell.

4. One of her comrades gazeth at her heaving form, another fanneth her with a lotus leaf.

5. Some console her by saying "Hari hath come," and when thy name is called to her remembrances she faintly riseth.

6. Bidyapati, the poet singeth, she trieth to make the pangs of her separation known to her companions.

## (75.)

1. O friend, to whose graces hath my love succumbed? Now I understand his virtues and his vices.

2. O friend, separated from him, Love maketh my heart to boil. The very moon of night burneth my body.

3. O friend, though the slanderers relate to me hundreds of his faults; still to me no one is like him.

4. O friend, though thou try with many efforts to rub it out, a line engraved on stone cannot be effaced.

5. O friend, though the wicked speak bitterly of him, my heart is not disturbed.

6. O friend, consider that the deer marks on the moon, even though obliterated (for a time) by Ráhu, never leave her face.

7. O friend, even though the sun dry up the water, the lotus doth not desert the mud.

8. O friend, to her who loveth her love, what can even an angry God do.

9 & 10. Bidyapati the poet sang, and Rájá Síbh Síh, the beloved of Modabati Deí, is full of love and understandeth it fully.

## (76.)

*The messenger tells Rádha's woes to Krishn.*

1. O Mádhav, I saw a damsel separated from her beloved.

2. There is no smile on her lower lip, nor doth she sport with her comrades; day and night she murmureth thy name.

3. She uttereth sweet sounding words from a mouth, which is like an autumn moon (in beauty).

4. I have perceived and seen that the red lotus hath blossomed, and accordingly I am come.



5. The necklace on the heart of the pretty one hath become a burden, nor do her eyes cease shedding tears.

6. All the comrades meet and invite her to sport, and indulge in pleasure, (but) her heart doth not heed them.

7. She hath given up rubbed sandal, and musk and the *kumkum*,\* and hath left all other pleasures in thy absence.

8. As a fish without water leapeth in pain, so doth she wake day and night.

9. He heard the words of the messenger and in his soul remembering (his wife), departed immediately.

10. Bidyápati the poet singeth, Rághab Sīh, Lord of Modabatí, is the only refuge.

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## CHAPTER VIII.

### REUNION.

(77.)

1. Kṛishṇ cometh and openeth the door of the house in which Rádhá liveth.

2. He lifted the cloth, and saw her lips and face, which appeared like a half moon.

3. "I put small pieces of camphor into the *pán* leaf, and arranged the sweetmeats.

4. "I passed the night sitting, and my pride was broken."

5. "I stayed in Mathurá, why didst thou not send a messenger to me?"

6. "I am one jewel here, and there are many jewels scattered about. And my husband slept there."

7. The Lord of Lakshmí kissed her lotus eyes, and pressed her to his heart with the strength of Kumbh Karaṇ.

8. Bidyápati, meditating on the feet of Hari, singeth the lament of Rádhá and Kṛishṇ.

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## CHAPTER IX.

### MISCELLANEOUS.

(78.)

#### *Prayer addressed to the Ganges.*

1. How sweet are the boons I have obtained upon thy bank. As I leave thee mine eyes fill with tears.

\* Kumkum is the sealing-wax sphere filled with red powder used at such festivals as the Holí, by the holiday-makers, to throw at each other.

2. With clasped hands I adore thy pure waves. Holy Gangá, may I see thee once again.

3. One fault of mine thou knowest, and wilt pardon. I have touched, O mother, with my feet, thy water.

4. Why need I perform silent prayer, or penance, devotion, or pious meditation. I look upon them as equally ineffectual, for my life hath been blessed by thee.

5. Bidyápati saith, my prayer to thee is this, forget me not in the hour of death.

## (79.)

*A comical song, in which a wife complains about the tender age of her husband.*

1. My husband is a child, and I am a full blown damsel. (In a former life) what penance did I insufficiently perform, that I am as his mother.

3. My friend, I dressed myself in garments of the south ; but when I saw my husband my body became burnt up with disappointment.

5. I took my husband in my lap and went to market, and the market people asked "What is he to you?"

7. "He is not my husband's younger brother, nor is he my little brother. In my former life it was written that he should be my husband.

9. "O wayfarer on the road, you are my brother. Go on a message to my father's house.

11. "Tell my father to purchase a milch cow, that he may give his son-in-law milk to drink, and nourish him.

13. "I have no money, and no milch cow. How am I to bring up his little son-in-law?"

15. Bidyápati says, hear O woman of Braj. Have patience and Murári will meet thee.

## (80.)

*A song of Intrigue.*

1. "O fair one, you are wise and clever ; I am dying of thirst, give me a drink of water."

2. "Who are you, and of what family? Without previous acquaintance, I give no man a seat, or water."

3. "I am a traveller, and a *Rájpút* ; and, separated from my love, I wander over the world."

4. "Come, and be seated, and drink water. Whatever you ask for I will give you.

5. "My father-in-law and brother-in-law are gone to a far country, and my husband has gone to search for them.

6. " My mother-in-law is in the house, but she is blind and cannot see. My child does not understand my speech."

7. Bidyápati says, O wondrous love! according to the length of separation new love is produced.

(81.)

S'IVA'S MARRIAGE.

*A friend of Umá laments her lot.*

1. One who wanders in every house from the beginning of his life. How can he be married?

2. We are going now to make him the bridegroom of Gaurí. How can this be allowed?

3 & 4. Where is his house? Where is the courtyard thereof? Who are his parents? He has no fixed home. Who will take him for a son-in-law?

5 & 6. Who has settled this marriage (with S'iva)? None is his relation. The genealogist who fixed this marriage is a contemptible one.

7. He has neither a family nor relations. His dependents are ghosts and demons.

8. Considering this my body burns, who can bear the thorn in my heart?

9 & 10. Bidyápati says, O pretty one, keep this in your mind. He who is destined to be your consort will become your husband.

(82.)

*A friend of Umá addresses her mother, on the occasion of S'iva's coming to marry her.*

1. O mother, such a wilful bridegroom have they brought, the Himálay blushed as he gazed on him.

2. Such a fool is he that he cannot even ride a horse, even a fully equipped one.\*

3. He has spread a tiger's skin over a bull, and tied it with a snake for a girth.

4. Patter, patter, goes his tabor, and rattle, rattle go the bones in his body.

5. Gobble, gobble, he gorges himself with Indian hemp, and smack, smack go his cheeks thereat.

\* Mr. Fallon translates जंग here by 'pace', but I do not find this meaning of the word current in Mithilá. जंग is elsewhere in Mithilá used to signify equipment.

6. He has painted himself with sandal-wood, and has smeared his whole body with ashes.

7. He has collected a great army of ghosts and goblins, and down from his head flows the Ganges.

8. Bidyapati says, hear Manáin,\* it is the god Digambar Bhang.

Next follow a few poems by Harkh Náth, or Harsha Nátha, a living poet. They are Vaishṇava poems in the same style as those of Bidyapati, and are in the modern Maithilí dialect.

## ॥ अथ हर्षनाथक गीत ॥

जाइति देखलि नब नागरि रे नब कंचन रेहा ।  
 त्रिभुवन बिजय मनोरथ रे जनि रचल बिदेहा ॥  
 तड़ित बेकत होअ निअ रुचि रे परगासल कामा ।  
 तसु तनु लखि लज्जित होअ रे पुनु २ गत धामा ॥  
 लसत कुटिल कच लोचन रे के कह उपमाने ।  
 मीन जुगल बनसी लय रे बेधल पचवाने ॥  
 ललित कोर मुख पंकज रे क्वि देत बिशेषा ।  
 जनि पूरन शारद शशि रे दामिनि परिबेषा ॥  
 हर्षनाथ कवि शोखर रे मन दय इहो गावे ।  
 लक्ष्मीश्वर सिंह रसमय रे नटपबर बुभु भावे ॥ १ ॥

तड़ित लता सम सुन्दरि सजनी देखलि अति अभिराम ।  
 लोचन जुगल जुड़ाओल सजनी लखि तसु तनु अनुपाम ॥  
 बदन मनोरम राजित सजनी लोचन जुगल बिशेष ।  
 जनि सरसीरुह बैसल सजनी मधुकर जुगल सुबेष ॥  
 चललि रोमाबलि बिघधरि सजनी लोचन खंजन लोभ ।  
 नासा गरुड़ देखि जनु सजनी कुच गिरि तट क्वि शोभ ॥  
 चरण रबत नब नूपुर सजनी लागत अति अभिराम ।  
 जनि सरसिज दल रब कर सजनी मदकलमानस धाम ॥  
 जगत जननि पद सेबक सजनी हर्षनाथ कवि गाव ।  
 रसमय लक्ष्मीश्वर सिंह सजनी नटप बुभु मनदय भाव ॥ २ ॥

\* Mená the mother of Umá.

चललि शयन गृह सुन्दरि सजनी नील बसन तनु साजि ।  
 कनक लता जनि लुबुधल सजनी अबिरल मधुकर राजि ॥  
 खटिक बिन्दु अरु सिन्दुर सजनी बिन्दु बिराजित भाल ।  
 जनि पंकज दल रबि शशि सजनी ऊदित भेल एक काल ॥  
 ललित दशन रुचि के कह सजनी अधर नवल दल राज ।  
 जनि बन्धुक कुसुम तर सजनी बिकसित कुन्द समाज ॥  
 चरण जुगल अनुरंजित सजनी ललित जुगल उरु शोभ ।  
 गज जुग पाणि पसारल सजनी जनि नव पल्लव लोभ ॥  
 जगत जननि पद सेवक सजनी हर्षनाथ कवि गाव ।  
 रसमय लक्ष्मीश्वर सिँह सजनी नृप बुभु मनदय भाव ॥ ३ ॥

उपचित हृदय अनंग राजलि चललि रमनि सखि संग ।  
 मन्द मन्द परचार राजलि जनि आलस कुच भार ।  
 अलस नयन लखि थोर राजलि जनि मद भरल चकोर ।  
 बोल बचन हसि मन्द राजलि अमिय बरिस जनि चंद ।  
 सुमरि सुमरि रति रंग राजलि कन कन पुलकित अंग ।  
 हर्षनाथ कवि भान राजलि मिथिलापति रस जान ॥ ४ ॥

माधव देखलि अपरुब रामा ।  
 देखइत जनम सफल कय मानलि पूरल लोचन कामा ॥  
 तड़ित चपल रुचि कठिन कनकमय बह्नी करि अबिधाने ।  
 निज कौशल परगासल कंजज तसु तनु करु निरमाने ॥  
 मदन धनुख हर नयन दहन तह स्यामल केसर शेषे ।  
 हेरि चतुरानन भाग जुगल करि करु तसु भौँह विशेषे ॥  
 मृग अंजन खंजन मद गंजन लोचन सम निज काँती ।  
 मानल पंकज तँ जनि कंजज निज पद देल तसु छाती ॥  
 अमल कमल मुख हेरि रजनीकर अन्तर श्यामल काँती ।  
 कनक कुंभ कुच जुगल दंभ लखि बिदलित दाड़िम छाती ॥  
 दाड़िम बोज दशन बन्धुकमय दशन बसन निरमाने ।  
 नृप लक्ष्मीश्वर सिँह बूभाथि रस हर्षनाथ कवि भाने ॥ ५ ॥

आज देखल एक कामिनि रे नव दामिनि रेहा ।  
 नील बसन लखि अबतरु रे जनि जलद सन्देहा ।  
 बिभूत गिरिण नयनानल रे जनि लज्जित चाने ।

तसु मुख हेरि नहि बर जन रे सह निअ अपमाने ।  
 अमल कमल दल गंजन रे लखि नयन बिलासे ।  
 जनि लज्जित भय ' जन रे कर बिपिन निबासे ।  
 जुब जन मानस हाटक रे अनुकन कर चोरी ।  
 ते जनि कुच जुग बान्हल रे दृढ़ कंचुक जोरी ।  
 हर्षनाथ मनदय कह रे नागरि अनुपामा ।  
 पुरुब जनम तप देखल रे लोचन अभिरामा ॥ ६ ॥

सखि सखि कोन परि राखब धीरे ।  
 देखह देखह सखि पज परदेश लखि, देह दह दहिन समीरे ॥  
 चान किरन, चंपक दल, चंदन, से सभ दुख दय बीते ।  
 परम शिशिर जत देह दहय तत, बिनु पज केअओ न हीते ॥  
 कुसुमित उपवन नयन दहन सन, श्रुति दह कोकिल गाने ।  
 मदन बेदन तन असह सहब कत, कन कन निकसत प्राने ॥  
 आतप बिति गेल जलद समय भेल, चौदिस अबिरल मेहा ।  
 एहन समय पज परदेश थिर रज, आजऊँ न आएल गेहा ॥  
 धैरज धय रज अचिर मिलत पज, होयत बिरह अबसाने ।  
 नृप लक्ष्मीश्वर सिँह बूभाथि रस, हर्षनाथ कबि भाने ॥ ७ ॥

सखि सखि करिअ एकर उपचारे ।  
 रहत बिकल मन दहत सतत तन चान किरन दुरबारे ॥  
 कुसुद बन्धु, द्विरसिन्धु तनूभव, कुन्द कुसुम सम धामे ।  
 एहन चान तन दहत सतत कन असित हृदय परिनामे ॥  
 बड़बानल जक उदर गोइ धरु किअ जलनिधि नहिँ चाने ।  
 कालकूट सम जानि मदन हर किअ न कयल तसु पाने ॥  
 राज अग्रन करु तइओ जिवन धरु शशि बिरहिनि जिव मारे ।  
 जे जन कुटिल कठिन दुखदायक से जन होअ दुरबारे ॥  
 धैरज धय रज अचिर मिलत पज होयत सुशीतल चाने ।  
 नृप लक्ष्मीश्वर सिँह निदेशित हर्षनाथ कबि भाने ॥ ८ ॥

करिअ न हृदय कठोर ।  
 अबगुन परिहार परसनि भय धनि पूरिअ अभिमत मोर ॥  
 आनन मलिन निहार तोहर धनि घुमय फिरय सभ ठाम ।  
 तुअ मुख चान चकौर मोर मन कतऊँ न कर बिसराम ॥

चान किरण, चम्पक दल, चन्दन, कोकिल पंचम गाने ।  
 तुअ बिगलित मन हेरइत अनुकन लगइकि अनल समाने ॥  
 जाचक जन नहिँ करिअ बिमुख धनि मन गुनि बुभित्ति सेआनि ।  
 मधु तेजि मधुकर फिरय कन्टक डर केतकि काँ थिक हानि ॥  
 जामिनि बिति गेल भोर समय भेल आवज तेजु धनि मान ।  
 नटप लक्ष्मीश्वर सिँह बूभाथि रस हर्षनाथ कवि भान ॥ ९ ॥

किअ बैसलिह मुख फेरि ।  
 मुख सँ चीर दूर करि सुन्दरि हरषि हेरिअ एक बेरि ॥  
 परिहरि दोष बचन एक भाखिअ न करिअ बदन मलान ।  
 अनुगत नागर न करु निरादर करिअ अधर रस दान ॥  
 तुअ परिहरि धनि कतज न कन भरि बिलमय मानस मोर ।  
 कोटि जतन कर तथिजँ न बदलय कुलिश कठिन चित तोर ॥  
 मोर अपराध पड़ल जँ सुन्दरि किअ परितेजिअ हार ।  
 आनक दोष आन परितेजिअ के कह एहन बिचार ॥  
 जामिनि बिति गेल भोर समय भेल अबज तेजु धनि मान ।  
 नटप लक्ष्मीश्वर सिँह बूभाथि रस हर्षनाथ कवि भान ॥ १० ॥

तुरग, गज, रथ, कनक, मानिक, रतन, मुक्ता माथ ओ  
 पावि नट भट गणक चटपट भेल सकल सनाथ ओ  
 सुर गण सहित पुरन्दर करि शुभ डम्बर रे  
 देखल यदुकुल सुन्दर आएल अम्बर रे  
 बरिस सुरगण कुसुम परसन मुदित पुलकित अंग ओ  
 देब दुन्दुभि बजत अम्बर हेत मंगल रंग ओ  
 नारि किनाओन दगरिनि कत धन पाओल रे  
 हर्षित गोप बधू जन सोहर गाओल रे  
 हरषि गावहिँ नगर नागरि हरहिँ सुर नर ज्ञान ओ  
 सुनत खग मृग रहत निश्चल कुटत मुनि जन ध्यान ओ  
 हर्षनाथ भन मनदय हरि परसन भय रे  
 करथु नटपति लक्ष्मीश्वर धन जन उपचय रे  
 हर्षनाथ सनाथ करि यदुनाथ त्रिभुवन धाम ओ  
 पुरथु मिथिला नगर नायक सफल अभिमत काम ओ ॥ ११ ॥

मन अबधारि उपाय करिअ धनि पड़ल हमर जँ दोष ।  
 टुं कय बाजलता लय बान्हिअ करिअ न अतिशय रोष ॥  
 कुलिश समान बान करि लोचन अभिनव भौँह कमान ।  
 करि समधान अचानक बधिअ करिअ मान अबसान् ॥  
 कुच जुग कनक महीधर लय धनि करिअ हृदय अभिघात ।  
 निशित दशन लय अधर बिदारिअ न करु नयन जल पात ॥  
 तुअ बिपरीत करब नहिँ कहिओ जदि सँशय होअ ताहि ।  
 कुच जुग शंकर परस कराविअ बुझ धनि मन अबगाहि ॥  
 जामिनि बिति गेल भोर समय भेल अबज तेज धनि मान ।  
 नृप लक्ष्मीश्वर सिँह बुझथि रस हर्षनाथ कवि भान ॥ १२ ॥

तड़ित बिनिन्द सुन्दर बेश । गजगामिनि कामिनि परबेश ॥  
 अलक कलित आनन अभिराम । जनि घन बलित बिमल हिमधाम ॥  
 अधर ललित नाशा अति शोभ । कीर बैसल जनि बिम्बक लोभ ॥  
 निरखि जुगल कुच पंकज काँति । चललि रोमाबलि मधुकर पाँति ॥  
 अविकल नूपुर किंकिणि राव । मदन बिजय जनि सामग गाव ॥  
 हर्षनाथ कवि मनदय गाव । नृप लक्ष्मीश्वर सिँह बुझ भाव ॥ १३ ॥

समय बसन्त पिआ परदेश । असह सहब कत बिरह कलेश ॥  
 सुमरि सुमरि पऊ न रहय धीर । मदन दहन तह दगध शरीर ॥  
 मधुकर गुंजित कुसुमित कुंज । लाग नयन जनि पावक पुंज ॥  
 शीतल पंकज चम्पक माल । हृदय दहय जनि बिषधर जाल ॥  
 श्रवण दहन कोकिल कल गान । चान किरण तन अनल समान ॥  
 हर्षनाथ कवि मनदय गाव । नृप लक्ष्मीश्वर सिँह बुझ भाव ॥ १४ ॥

कि कहब दुऊक प्रथम अनुराग ।  
 प्रथम बिलोकन अबधि दुऊक मन कत अनुकन रस जाग ॥  
 मदन बिषम सर दलित दुऊक तन दुऊ मन बसु एक काज ।  
 दुऊक मिलित मन रहत सतत कन आँतर भय रऊ लाज ॥  
 मदन दहन कृत बिषम पराभव हृदय धरिअ जनि गोइ ।  
 परबश जुबति निरत जन चंचल नयन बेकत तत होइ ॥  
 मलय पवन, शशि किरन, नलिनि दल परस दुऊक तन कीन ॥  
 असह सहत कत रहत बिकल नित एकओ न अपन अधीन ॥



निअ अभिमत नहिँ कहय एकओ तहि दुज मन कर अभिमान ।  
 नृप लक्ष्मीश्वर सिंह बूभाधि रस हर्षनाथ कवि भान ॥ १५ ॥

सखि २ अनुगत भेल ऋतु राजे ।  
 पिक कुल कल अनुरजित नब दल कुसुमित उपवन काजे ॥  
 अलि कुल कलित ललित कुसुमाकुल बिलसत बलि अनेके ।  
 एहन समय पज ओतहि निचित रज कि कहब तनिक बिबेके ॥  
 नृपति जुबति पति, पशुप जुबति रति कोन परि करु जदुबाले ।  
 गोप सुता छत रहथि तिमिर नित व्यतीत भेल से काले ॥  
 तेजि गेल जदुपति उचित कयल सखि असित हृदय थिक वा के ।  
 कोकिल निज हित अनुदिन परिचित नब दल तेजथि काके ॥  
 धैरज धय रज अचिर मिलत पज होयत बिरह अबसाने ।  
 नृप लक्ष्मीश्वर सिंह बूभाधि रस हर्षनाथ कवि भाने ॥ १६ ॥

## TRANSLATION OF THE SONGS OF HARKH NÁTH.

*The messenger describes the charms of Rádhá.*

1. I saw a young damsel, slender as a line of gold, upon the way. It was as if the god of love had formed a desire for the conquest of the whole world.

3. The lightning flashed with its own peculiar brilliancy, and displayed its loveliness ; but, when it saw her matchless beauty, it became ashamed, and again and again returned to its own abode.

5. Who can liken what to the loveliness of her curling locks, and of her eyes. They were as if Cupid himself had caught two fish with his hooks.

7. The charming boundary of her lotus face, gave her a peculiar brilliancy. It was like the full autumn moon surrounded by lightning. Harkh Náth the chief of poets, lendeth his heart and singeth this and King Laksh-  
 míśvar Síh\* understandeth its nature.

(2.)

*A cowherdess relates to her friend the charms of a lady.*

1. I saw a sweet damsel, O friend, radiant as a flash of lightning. My eyes were satisfied as I gazed upon her matchless form.

\* The present Mahárájá Báháduír of Darbhanga.

3. Her lovely face shone, and still more her two eyes. They were as it were a pair of beauteous bees, resting upon a lotus.

5. From below her navel there came a serpent line of hair as if desiring to devour her bird-like\* eyes. But when it saw her nose (standing watch over her face) like *Garur* the enemy of serpents, it stopped like a lovely picture at the foot of the mountain of her bosom.

7. New anklets tinkled on her feet, and sweet they were to hear. It was as it were an intoxicated soul-abiding bee, humming o'er a lotus leaf.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmiśvar Sīh understandeth its nature.

## (3.)

*One cowherdess relates to another the beauty of Rádhá.*

1. The fair damsel went to her bridal-chamber, attired in a dark blue garment. She appeared brilliant like a golden creeper, desired by many clustering bees.

3. A spot of chalk, and another of vermilion shone over her forehead, like the sun and moon risen at once upon a lotus leaf.

5. Who can tell the charming brilliance of her teeth or the fresh lotus of her lower lip. 'Twas like a meeting of innumerable white *kund†* flowers, beneath a blossom of the red *bandhuk.‡*

7. Her two feet were painted, and o'er them shone a charming pair of thighs; which resembled the trunks of two elephants extended eager for two fresh lotus shoots.

9. Harkh Náth, the worshipper of the feet of the mother of the world sang this, and King Lakshmiśvar Sīh understandeth its nature.

## (4.)

*The messenger describes the charms of Rádhá.*

(She shone.) (*Refrain.*)

1. With love filling her heart, the sweet bride went along with her friends.

2. Slowly, slowly she progressed, as if wearied with the weight of her bosom.

3. Her eyes half-closed, she hardly saw clearly, like a *chakor§* full of intoxication.

4. Gently she spake and laughed, as it were the moon raining nectar.

5. When I remember those delights, my whole body thrilleth.

6. The poet Harkh Náth telleth, and the King of Mithilá knoweth its essence.

\* The *Khanjan*, *Motacilla alba*, is a bird to which eyes are frequently compared.

† *Jasminum grandiflorum*.

‡ *Pentapetes phoenicea*.

§ The Greek Partridge, *Perdix rufa*.

## (5.)

*The messenger relates the charms of Rádhá to Kṛishṇ.*

1. O Mádhab, I saw a matchless beauty. When I saw her I knew that my birth had obtained its fruit, and that the desires of my eyes were fulfilled.

3. I forbid the lightning (to compare itself to her), for it is fickle in its brilliancy, and the golden creeper, for it is hard. When he formed her body, Brahmá at length exhibited his full skill.

5. When Love's bow was burned by the eye of S'iva, and only a filament of ashes remained, Brahmá searched for them, and divided them into two, and out of them he formed her eyebrows.

7. Her eyes, equal in brilliancy, destroy the pride of the *Khanjan*,\* and of the dark eye† of the deer. Brahmá‡ loved the lotus, and laid his foot upon her bosom, (and took up his abode there).

9. When it saw her spotless lotus face, the brilliancy of the nightly moon became dimmed: and when it gazed upon the pride of her two golden orbs, the pomegranate broke its heart.

11. Brahmá formed her teeth of pomegranate seeds, and (her lower lip), which concealed them, of the *bandhukṣ* flower. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (6.)

*The Poet describes the beauty of a lady.*

1. To-day I saw a fair one; and lo, when it beheld her dark garments so like dark clouds, a sudden flash of lightning played around her.

3. The moon though shining amid the fire of S'iva's eye became ashamed, when gazing on her face. For a great man cannot bear to be disgraced.

5. When the *Khanjan* saw the play of her eyes, which put to shame the leaf of the spotless lotus, it became ashamed itself, and took up its abode in the forest.||

7. She knoweth that young lovers would continually steal the gold above her heart, and so she hath tightly bound her twin bosom 'neath a bodice.

9. Harkh Náth declareth with all his heart that the lady is matchless. "When I saw her beauteous eyes, I knew I had done so as the result of penances performed in former births."

\* The *Khanjan* *Motacilla Alba*, is a bird to which eyes are frequently compared.

† Lit. collyrium.

‡ Brahmá is said to have been born in a lotus.

§ *Pentapetes phoenicca*.

|| The poet fancifully attributes the wildness of the *khanjan* to jealousy caused by the play of her eyes.

## (7.)

*Rádhá laments her separation from Kṛishṇ, and charges the seasons with adding to her pangs.*

1. Friend, friend, how can I keep my patience? See, see, how the southern wind hath watched till my Lord had gone to a far country, and now consumeth my body.

3. The rays of the moon, the leaf of the *champak*,\* and sandal, have given me sorrow, and passed away. Even the winter consumeth my body entirely; no one is friendly to one whose husband is away.

5. A flowery grove consumeth mine eyes, and the voice of the cuckoo mine ears; How can I bear the unbearable pangs of love;—Every instant my life departeth from me.

7. The hot season hath passed, and the rains have begun. On all sides the clouds are piled: at such a time as this my lord remaineth steadfastly in a foreign country, and to-day hath not returned to his home.

9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set. Harkh Náth the poet singeth, and king Lakshmíśvar Sīh understandeth the meaning.

## (8.)

*Rádhá laments her separation from her beloved to her friend, and accuses the moon of aggravating her pangs.*

1. O friend, O friend, help me against them, else my soul will be distracted, and my body continually burned; for the moon-beams are irresistible.

3. The moon is beloved of the water-lily, and was born in the milky ocean; it and the (pure-white) jasmine flower have the same effect. But still it continually consumeth my body and of a truth I find that its heart is black.

5. Why did not the ocean conceal it in its bosom, as he doth fire† in his heart. Why did not the god of love drink him off, as Śiva swallowed the deadly *káلكút*.‡

7. Even though Ráhu, the demon of eclipse, swallow him, he still surviveth and woundeth the heart of her who is far from her Lord; behold, the ill-natured, cruel, pain-giving one, is he who is irresistible.

9. Be firm. Before long thou wilt meet thy lord and the moon will be sweetly cool. Harkh Náth the poet singeth what hath been revealed unto King Lakshmíśvar Sīh.

\* *Michelia champaca*.

† Allusion to sub-marine fire.

‡ A deadly poison swallowed by Śiva at the churning of the Ocean.

## (9.)

*Kṛishṇ entreats Rádhá to relent.*

1. Let not thy heart be hard. Forgive my faults ; be pleased with me, O lady, and fulfil my heart's desires.

3. When I beheld thy face mournful, lady, I wandered restlessly o'er the world. Thy face is like the moon, and my heart like the *chakor*,\* which findeth not surcease of woe therein.

5. As I searched for thee, my heart melted ; for even the moon-beams, the *champak*† leaf, sandal, and the music of the cuckoo in the fifth scale, were as fire unto me.

7. O wise one, think well and turn not aside thy face from a suppliant. If the honey-loving bee desert the honey and turn back in fear of thorns, the loss is that of the *ketki*‡ flower.

9. The night is passed and dawn hath come. Even now, lady, give up thy pride. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (10.)

*Kṛishṇ entreats Rádhá to relent.*

1. Why sittest thou with averted face ? Put aside from it thy veil, my pretty one, and with pleased heart cast one glance upon me.

3. Put aside my faults, and utter but one word. Let not thy face be melancholy. Scorn not thy devoted love, but bestow upon him the nectar of thy lip.

5. Without thee, lady, my heart is never for a moment at rest ; yet in spite of ten thousand endeavours, thy heart, hard as adamant, doth not change.

7. If the fault is mine, pretty one, why hast thou put aside thy necklace ? Who would decide that one should suffer for another's fault ?

9. The night is past and dawn hath come. Even now, lady, give up thy pride. King Lakshmiśvar Sīh understandeth her charms, and Harkh Náth singeth them.

## (11.)

*Congratulations sung on the birth of Kṛishṇ.*

1. The dancers, warriors, and astrologers, all at once obtained their desires in the shape of horses, elephants, chariots, gold, rubies, jewels, and pearls upon their heads.

\* The Greek Partridge, *Perdix rufa*, said to be enamoured of the moon, to subsist upon moonbeams, and to eat fire at the full moon.

† *Michelia Champaca*, a tree bearing a fragrant yellow flower.

‡ *Pandanus Odoratissimus*.

3. Indra with the gods appeared in the atmosphere with glorious pomp, and saw the Loveliness of the house of Jadu.

5. The gods, pleased at heart, and their limbs thrilling with joy, rained flowers, and in the sky played propitious melodies upon the drum.

7. Great was the wealth given to the midwife who cut the navel cord : and the wives of the cowherds in their joy sang the *sohar*.\*

9. In joy the fair ones of the city sang, and captivated the minds of gods and men ; when birds and beasts heard them they became motionless, and even saints desisted from their contemplation.

11 & 12. Harkh Náth saith with all his heart, May Hari be propitious, and bless king Lakshmísva Sīh with increase of wealth and subjects.

13. May Jadu Náth, the refuge of the three worlds, satisfy Harkh Náth's request, and fulfil the heart's desires of the Lord of Mithilá.

## (12.)

*Krishṇa implores Rádhá to relent.*

1. Show not exceeding anger, love ; but think, and find some means (of forgiving me). If I am guilty, bind me tightly with the creeper of thine arms.

3. Let (the sun of) thy pride set, and drawing the bow of thy fair young brows, strike me suddenly with the adamantine arrows of thy eyes.

5. Take the golden mountains of thy bosom, and cast them on my heart and crush it : with sharp teeth rend my lower lip, nor shed a tear drop (in pity) as thou doest it.

7. Ne'er will I disregard thy words, my love ; and if thou doubt this, cause me to place my hand upon the Sīva image of thy bosom (that I may swear thereby).

9. The night is passed and dawn hath come. Even now, lady, give up thy pride—King Lakshmísva Sīh understandeth her charms, and Harkh Náth singeth them.

## (13.)

*The messenger describes the charms of Rádhá.*

1. A lovely brightness putteth the lightning to shame, as the damsel moving stately as an elephant, entereth.

2. Her charming countenance is adorned by curls, as the moon, the spotless abode of snow, is surrounded by clouds.

3. Her lower lip is playful, and her nose of exceeding beauty ; resembling a parrot sitting over and desiring a red *bimba* fruit.

4. When it saw the glory of the lotus of her twin bosom, a line of hair sprang up towards her navel, like a line of bees.

\* A congratulatory ode at birth, such as the present song.

5. Continually her ankles tinkle, like Sáma Vaidik priests singing the victory of love.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmíśvar Sīh understandeth the meaning.

## (14.)

*Rádhá laments her separation from Kṛishṇ.*

1. The time is spring, and my love is in a far country. How much intolerable agony of separation must I bear.

2. When I bring my Lord to remembrance, I cannot contain myself; for my body is consumed by love's fire.

3. The flowery grove humming with its bees, seemeth to my eyes like a heap of fire.

4. A cool garland of lotus and the *champak*\* flower consumeth my heart, like a mass of poisonous serpents.

5. The soft, low song of the cuckoo burneth my ear; even the beams of the moon are like fire to my frame.

6. Harkh Náth the poet singeth with all his heart, and king Lakshmíśvar Sīh understandeth the meaning.

## (15.)

*The first love of Kṛishṇ and Rádhá described.*

1. Can I tell their first loves.

2. Until they gazed on each other for the first time, how many varied pleasures continually awoke in the heart of each;

3. But when once the cruel arrow of love had pierced their bodies, but one desire dwelt in both their hearts.

4. When their hearts are united, they will remain so for ever; now only shame separateth them.

5. Conceal not in your hearts the cruel defeat sustained through the fire of love.

6. For the trembling eyes of both declare that the damsel is no longer mistress of herself, and that the youth is devoted to but one object.

7. Both their bodies are wasting away under the touch of the breeze of Malaya, the beams of the moon, and the lotus leaf.

8. How long will they bear the unbearable? will they remain thus agitated for ever? neither is master of himself.

9. Neither telleth the other his desires, for the hearts of both are proud.

10. Harkh Náth the poet singeth, and King Lakshmíśvar Sīh understandeth the meaning.

\* *Michelia champaca.*

(16.)

*Rukmiṇī, wife of Kṛishṇ laments his absence in the spring time amid the cowherdesses.*

1. O friend, O friend, the king of seasons hath arrived.
2. The groves are adorned with the soft low song of the cuckoo and blooming with fresh lotuses.
3. Many are the brilliant creepers with their wanton flowers made tuneful by the swarms of bees.
4. At such a moment my lord remaineth far away careless (of love). What can I say for his wisdom?
5. How can Jadubál (Kṛishṇ), lord as he is of the daughter of a king, sport with the damsels of the cowherds.
6. Is that darkness in which he was enveloped by the daughters of the cowherds everlasting? Surely those days are passed.
7. Jadupati (Kṛishṇ) hath deserted me, and hath done what might have been expected of him, for (as his complexion is dark) so must his heart be.
8. The (dark) cuckoo deserteth its own dear ones, and the (dark) crow deserteth the young leaf, even though it has known it long.
9. Be firm. Before long thou wilt meet thy lord, and the (sun of) thy separation will set.
10. Harkh Náth the poet singeth and King Lakshmísvar Sīh understandeth the meaning.





## PREFATORY NOTE.



This Vocabulary does not pretend to be a complete dictionary. It contains, I believe, every word and form occurring in the Chrestomathy, and, besides a large number of words collected by me in the country and in Court and not hitherto found in dictionaries, a great many indigenous proverbs. It may claim to be entirely original, and in no way a compilation, not a single meaning having been taken from any dictionary, other than the mouths of the people themselves. At the same time it must be admitted that it is for this very reason liable to many errors, from which a mere compilation would be free. Consideration is asked for such as exist.

Nouns are given in their Nominative form, and Verbs in their Root form. Under the latter will be found many colloquial, poetical, and archaic forms not given in the grammar.

### अ

अंश, a share, portion.

अकरार, (اقرار) a written bond or agreement.

अकल्याण, *adj.* unlucky.

अकसक, *adj.* gorged so that one can not rise from his seat.

अकाल, a famine.

अकालौ, *adj.* belonging to, or connected with, a famine.

अकामिक, *adj.* and *adv.* without cause or reason.

अकास, the sky.

अकिल, (عقل) wisdom, knowledge.

अकुली, (*fem.* अकुलिनि), *adj.* of no, or bad family; *prov.* अकुलिनि

विआही, कुलक उपहास, if you

marry a woman of bad family, discredit will fall on your own.

अखबार, (اخبار) *plu.* newspapers.

अगडाही, a forest conflagration.

अगरेज, *adj.* English.

अगा, *adv.* before.

अगुआ, *v. n.* to go ahead, or in front.

अगुआएव, the act of going in front.

अगुता, *v. n.* to be sick, pained, afflicted.

अगताएव, sickness, pain, affliction.

अगोर, *v. a.* to watch, to guard.

अगोरव, the act of watching, or guarding.

अग्नि, fire.

अघाव, *v. a.* to satiate, disgust.

अंकस, the bosom, lap; अंकस भर,

to fill one's lap, to take a person in one's lap. 2. the whole body. (Vid. XXIII, 6).

अंकुर, a sprout, a shoot. Hence (*vulgarly*) fate, (*Sal.* XV).

अंग, the body: a limb, a member.

अंगन, अंगना, the court-yard of a house.

अंगुरिआ, a finger.

अंगैठी, a yawn. अंगैठी कर, to yawn.

अंगोखा, a man's body-cloth = गसखा.

अंगोर, charcoal, coal.

अचंभा, *adj.* wonderful, astonishing.

अचरा, (*Instr.*, amongst women, अचरहिँ), the body-cloth which covers a woman's bosom, which a woman is not supposed to uncover in the presence of any man, until her marriage.

अचल, *adj.* firm, immovable.

अचला = अचरा.

अचानक, *adv.* suddenly.

अचिर, *adv.* soon.

अच्छत, whole grain, presented at religious ceremonies, such as a marriage; *prov.* बुड़बक बर केँ कुरथी अच्छत, a foolish bridegroom gets only vetch for his *achchhat*.

अच्छर, a letter of the alphabet.

अक्क, *verb substantive*, to be. See *Grammar*.

अक्कइत, *irregular for अक्कैत*, *pres part.* of अक्क, being. *Vid.* III, 4.

अक्कए, *irregular for अक्कि*, he is. *Vid.* XLV, 1.

अक्कि, see अक्क.

अक्कैत, (*fem.* अक्कैति), *pres. part.* of अक्क, to be.

अक्कोर, *v. a.* to snatch.

अक्कोरब, the act of snatching.

अक्कोना, a bed.

अजब, (عجب) *adj.* wonderful.

अजस, infamy.

अजेआ, a he-goat. *In Vid.* XVIII, 5, "a he-goat's son" means "a he-goat." He-goats are sacrificed to *Debi*, who is hence considered their enemy.

अंचल, a veil, a woman's body-cloth, = अचरा

अट, *v. n.* to roam: to be hindered, stopped.

अटब, roaming: hindrance.

अटक, *v. n.* to cease, remain, stay in a place. अटकि रह, to abide anywhere.

अटकब, the act of staying.

अटकाव, *v. a.* to stop, prevent, hinder.

अटकाएब, the act of stopping.

अटकाओ, the act of stopping.

अटाइस, twenty-eight. *In Vid.* LIX. 2, the word means the twenty-eighth consonant, *viz.* ल. See प्रथम.

अठारह, eighteen. *In Vid.* LIX. 3, the word means the eighteenth consonant, *viz.* द. See पचौस.

अठौगर, a bracelet made of flour pounded by eight men (including the bridegroom) wrapped up in mango leaves, and worn by him; *prov.* बर कन्या केँ भेट नहिँ अठौगर लै मारी, the bridegroom has not yet met the bride, and yet they are fighting about the *athaugar*, (of a causeless fight).

अडाव, *v. a.*, to restrain, hold back.

अडाएब, the act of restraining.

अङ्घ्रिगत, the act of seeing a guest off.

अङ्घ्रि, a pool in gambling : a rendezvous where men or carts meet.

अङ्घ्रि, the jujube tree ; a very mean-looking shrub. *Prov.* जैभर गाढ नहिँ बृह, तैभर अङ्घ्रि महा पुरुख, where there are no other trees, the jujube is thought a lot of.

अङ्घ्रि, a commission agent, a broker.

अङ्घ्रि, a brazen vessel containing 2½ sers.

अङ्घ्रि, an egg.

अति, *adv.* very, exceedingly.

अतिशय, *adj.* & *adv.* very much, exceedingly.

अत्यंत = अतिशय.

अथ, *adv.* here, (in titles) here beginneth.

अथल, a jingling word of no meaning, used with पथल, *q. v.*

अथाह, illimitable, unfathomable.

अदंक, surprise, अदंकहिँ, *old Maithilī* for अदंक सँ, surprisingly ; to a person's astonishment.

अदालति, (الدالت) a civil court.

अदिति, the mother of the gods, *who are hence (Vid. XVI. 5.) called her sons.* See तनय.

अदना, (ادنا) *adj.* low, mean.

अदबुद, *adj.* wonderful, extraordinary.

अधा, अधि, *adj.* half = आध, *q. v.*

अधर, the lower lip. अधरऊँ, *old Maithilī* for अधर सँ ; also emphatic for अधर, even a lip.

अधलाह, (*fem.* अधलाहि), *adj.* bad :

*the usual word in Maithilī in contradiction to नीक, good.*

अधस्वास, breathing downwards ; hence breathing in, as opposed to उर्धस्वास, *q. v.* breathing out.

अधिक, great, much. *With abl.,* more than.

अधीन, *adj.* obedient.

अध्याय, a part of a book, a chapter.

अनगुताइ, *adv.* early in the morning.

अनंग, the god of Love, Kámdeb.

अनचिन्ह, *adj.* unrecognized, unacquainted, unknown, strange.

अनतऊँ, *adv.* to another place.

अनदेशिआ, *adj.* belonging to another or foreign country. A stranger.

अनंदा, joy, rejoicing. अनंदा कर, to rejoice.

अनय, injustice ; infamy.

अनवाह, a tender of plough-cattle, when they are not in the plough, but are waiting their turn to be yoked.

अनसेहात, displeasure, disgust.

अना, an anna.

अनाइत, *adv.* unwillingly.

अनाज, grain, food.

अनादर, disgrace, disrespect. अनादर कर, to defeat.

अनार, a pomegranate.

अनुखन, every moment, continually.

अनुगत, a follower : entreaties (*Vid. XXX. 1*) : one who has arrived.

अनुचित, improper, unbecoming.

अनुहन = अनुखन, *q. v.*

अनुज, a younger brother. *In Vid. LX, 4.* बसंत, "spring," means the time when flowers (कुसुम) appear.

कुसुम also means "a woman's courses," and hence वसंत means the three days during which a woman is ceremonially impure. The younger brother of वसंत is therefore the fourth day when she may admit her husband.

अनुताप, repentance.

अनुतापक, a cause of sorrow or repentance.

अनुदिन, *adv.* daily, always.

अनुनय, anger.

अनुबंध, devotion, service, devoted attendance.

अनुपाम, *adj.* matchless.

अनुभव, *v. a.* to consider, note, think upon.

अनुमन, *adj.* (*fem.* अनुमनि) melancholy.

अनुमान, *v. n.* to consider, to come to a conclusion.

अनुमानब, the act of considering.

अनुरंजित, *adj.* coloured, adorned.

अनुराग, love, affection. *In Vid.* LXXIII, 1. अनुरागे for the sake of metre.

अनुरागल, *adj.* coloured, smeared with colour, besmeared with.

अनुरोध, compliance with a request.

अनुरोध, *adj.* (*fem.* अनुरोधि) compliant, acting in conformity with requests.

अनुसर = अवसर, an opportunity. *In Vid.* XXIX, 2. अनुसर = अनुसर मं, and means, at an opportunity, and hence, seizing the first opportunity.

अनूकाल = अंतकाल, *q. v.*

अनूप, *adj.* unequalled : Hence superior to. *In Vid.* XVI, 4. अनूपे for sake of metre.

अनेक, *adj.* many, innumerable.

अंत, (*Vid.* XXXIX. 2, and XXVIII. 4, अंते for sake of metre). End, conclusion, termination. Hence, the innermost part, or bottom of any thing : the time of death. *Vid.* XXVIII. 4, जिउ भेल अंत, my life came to an end.

अंतकाल, the time of death.

अंतए, or अंतघ, *adv.* in another place, elsewhere.

अंतर, an intervening space, distance. Hence adverbially चारि कोस अंतर, at a distance of four kos.

अंदरात, (اندراات), the inner rooms of a house ; where the women reside.

अंदेश, (اندیشه) solicitude, apprehension.

अंधकार, darkness.

अंधार, *adj.* dark. (*In Vid.* 1, 3. अंधारे, for the sake of metre).

अन्न, grain, corn, food.

अन्याइ, *adj.* (*fem.* same as masculine) not capable of discrimination, giddy (of a woman's conduct). *Lit.* unjust.

अन्हारा, *adj.* blind, deprived of sight.

अन्हरिआ, *adj.* dark, see राति.

अन्हरौन्ह, *adj.* darkish.

अन्हार, *adj.* (*fem.* अन्हारि, which in *Vid.* XXI, 6, is altered to अन्हारी for the sake of metre), dark. Also substantive, darkness.

अन्हेर, continued bad fortune : hence injustice.

अपकीर्ति, disgrace, infamy.

अपजस, disgrace, infamy.

अपन, or अपने, for अप्पन *genitive of अपनि* self. One's own. अपन इच्छा, or अपन मन, wilfulness.

अपनऊँ, old *Maithilī*, or *emphatic*, for अपना सँ, *abl. sing. of अपनि*, self.

अपना = अप्पन, *gen. of अपनि*.

अपनि, *reflexive pronoun*, self. See *Grammar*.

अपमान, shame, disgrace. In *Vid.* VI, 6, अपमाने, for the sake of *metre*.

अपराध, fault, crime, sin. In *Vid.* LII, 1, अपराधे for the sake of *metre*.

अपरूप, or अपुरूप, *adj.* (अपूर्व), unsurpassed, matchless, wonderful, costly.

अप्पन, see अपन.

अप्रिय, *adj.* unpleasant, painful.

अब, *adv.* now.

अबगाह, (1) *adj.* certain, concerning which there is no doubt.

अबगाह, (2) *v. n.* to take for certain, to believe to be true. *Vid.* LXXXI, 9, & II, 4, अबगाह and अबगाहे for अबगाहि.

अबगाह, (3) *v. a.* to plunge into, to bathe in. *Vid.* XXIX, 2, अबगाही for अबगाहि for the sake of *metre*.

अबगाहब, (1) the act of taking for certain.

अबगाहब, (2) the act of plunging into.

अबगुन, a bad quality, defect, vice.

अबतंस, an ear-ring, an ornament.

अवतर, *v. n.* to become incarnate, to take visible form.

अवतरब, the act of becoming incarnate.

अवतार, an incarnation of deity.

अवध, a period. Hence, a limited or fixed time : a promise, stipulation.

अवधान, (1) care, caution, attention.

अवधान, (2) (अवधारण), the act of settling or determining.

अवधार, *v. a.* to settle, determine.

*Indeclinable Participle* (अवधारि, but *Vid.* XVII, 7, अवधारौ for sake of *metre*) is used *adverbially* to mean, correctly, accurately, truly.

अवधारब, the act of settling, or determining.

अवधि = अवध, *q. v.*

अबलंब, *v. n.* to hold fast, to take refuge. *Lit.* to hang down.

अबलंब, the act of holding fast, or taking refuge in.

अबला, a girl, a damsel, a woman.

अबसर, time, opportunity, proper season. तेहि अबसर, then.

अबशेष, अबशेष, (1) end. Usually *adverbially*, finally, at last.

अबशेष, (2) (अभिषेक), the act of bathing. *Vid.* XXXIX, 5, अबशेषे for the sake of *metre*.

अबश्य, *adv.* certainly.

अबसान, end, termination : the setting of a heavenly body.

अबिकल, *adv.* continually, incessantly.

अबिधान कर, to forbid.

अबिरल, *adj.* & *adv.* continual(ly). uninterrupted(ly) : crowded, in clusters.

अबिशेष, *adv.* without making any distinction, at random. *Vid* XXIX, 5, अबिशेषे *for the sake of metre.*  
 अबेकत, *adj.* invisible.  
 अबोध, *adj.* witless, foolish.  
 अभट, a coward. *Also adj.* Random, confused, unintelligible, (*as English is to a native who does not understand it*).  
 अभरन, ornaments, jewelry, fine apparel.  
 अभागल, (*fem.* अभागलि), *adj.* unfortunate, unhappy.  
 अभिघात, the act of casting, or throwing.  
 अभिनव, young, new, fresh.  
 अभिप्राय, intention, meaning.  
 अभिसत, (1) desire, wish.  
 अभिसत, (2) desired, longed for.  
 अभिराम, *adj.* beautiful, pleasing. *Vid.* XVI, 2, अभिरामा, *for sake of metre.*  
 अभिलास, desire, longing. *v. a.* to desire.  
 अभिसार, an assignation, caresses, dalliance, sexual pleasure. *Vid.* XXXVI, 1, अभिसारा *for metre.*  
 अभेला, *adj.* careless, heedless; *Prov.* अभेला बिआह, कनपट्टी सेनुर, *see* हड़बड़ी.  
 अमरख, *adj.* foolish, silly.  
 अमल, *adj.* clean, spotless.  
 अमला, (عملة) court officials.  
 अमहार, *adj.* warm, tepid.  
 अमा, अमाँ, a mother.  
 अमिञ्च, ambrosia.  
 अमुञ्चा, a mango (fruit or tree).  
 अमोट, mango conserve.

अंबर, God.  
 अचना, (آینه), a mirror.  
 अचलऊँ, *for* ऐलऊँ, *past tense of* आ, *q. v.*  
 अरतल, refuge, shelter, protection.  
 अरबिंद, a lotus.  
 अराचौ, large cardamums.  
 अरण, *adj.* red, tawny: the dawn: vermilion. भाल अरण उगि गेल (*Vid.* XXXIV, 6,) vermilion (compared to the dawn) rose on her forehead, *i. e.*, her forehead became smeared with vermilion. *The vermilion patch on a woman's forehead, called टिकुली, is surrounded by a ring of small silver stars called बेनी.*  
 अरि, an enemy. *The enemy of Indra was the Himálaya, see सुरपति. The enemy of Rában was Rám, see राबण. The enemy of he-goats is Debí, see अजेआ.*  
 अरोध, *v. a.* to pray to, entreat.  
 अर्घ, an oblation.  
 अर्थ, meaning: wealth.  
 अलगाव, *v. a.* to lift up, raise.  
 अलप, speech, talk.  
 अलसाव, *v. n.* to be wearied.  
 अलसाव, the condition of being weary, weariness.  
 अलि, a bee; *hence metaphorically, a lady.*  
 अल्हा, one of two famous brothers, अल्हा and रुदल, whose exploits are sung by *Nats.*  
 अवत, अवैत, *see* आ.  
 असघै, pride, fine airs.  
 असंख, *adj.* innumerable.

असन, food. The food of Agasti (*see* कुंभ तनय) was the sea, and the children of the sea are pearl oysters. (*See* तनय.)  
 असनान, असननमा, bathing. *Vid.* I, 1, असनाने *for* metre.  
 असपर्स, touch, the act of touching.  
 असमसान, a burial-ground.  
 असमान, (اسمان), the sky.  
 असरफौ, a gold coin. *Prov.* असरफौ कूट, कोइला पर रूपा, his gold mohars are not taken care of, and his charcoal is sealed up; penny wise and pound foolish.  
 असरेस, Aśleshá. The ninth *nakshatra*, or lunar mansion of the rainy season.  
 असल, (اصل) असलाह, (*fem.* असलाहि), *adj.* true, real.  
 असह, intolerable, unbearable.  
 असावरि, name of a goddess, who was the special object of adoration to Chuhar Mál, and Salhes.  
 असित, *adj.* dark: the dark half of the lunar month.  
 असीस, the act of benediction, or blessing.  
 असुजन, (असजन), one who is not a near relation. In *Vid.* LXXXI, 5, means an असुजन पत्र, *i. e.*, a certificate given by a Panjiyár or hereditary genealogist, that there is no near relationship between a pair who are to be married.  
 अहल, (وصول) *adj.* realized (*of* money &c.).  
 असेक, an Asok tree (*Jonesia asoka*).  
 अस्तुति, praise.

असुरा, (استرا), a razor.  
 अस्नान, bathing, a bath.  
 अस्पर्स, touching, the act of touching.  
 अस्मिन्ति, memory, remembrance.  
 अहनिशि, *adv.* day and night; continually.  
 अहलाद, joy.  
 अहाँ, अहै, *respectful pro.* you. *See* Grammar.  
 अहिद्रा, the goddess of sleep.  
 अहि, 3rd *sing. pres.* of the defective verb अह, to be, used only in this form.  
 अहे, *interj.* ah.  
 अहोनिश, अहोनिशि, = अहनिशि, *q. v.*

## आ

आ, *v. n.* This verb being of common occurrence in Maithilí is very irregular. There are besides many ways of spelling the different forms. The following are selected specimens of the various forms more commonly used. *Inf.* आएब: *Pres. Part.* अवैत: 3rd *simple Pres.* आव, आए, आये, आवय, आवयि: 2nd *Imperat.* आवह: 1st *Fut.* आएब: 2nd *Fut.* ऐबह: 3rd *Fut.* आओत, अवत, आताह: 1st. *Past.* अयलऊँ, ऐलऊँ, the latter being considered the more correct form. 3rd *Part.* आयल, आएल, the latter being considered the more correct form: *fem.* आइलि: *hon. masc.* ऐलाह, *Irregular fem.* ऐलौ: *Indeclinable part.* आवि, & आय. *Past. Part.* आएल, *fem.* आइलि. To come, to arrive: *Prov.* ऐबह, त जैबह कहाँ,

- if you come, how will you go?  
*i. e.*, if you enter a trap you will be caught; *cf. Lat. Vestigia nulla retrorsum.*
- आइ, *adv.* to-day.
- आइ माइ, near relations, mothers and the like.
- आइलि, *see* आ.
- आएल, *see* आ.
- आएब, (1) *see* आ.
- आएब, (2) the act of coming.
- आओत, *see* आ.
- आओन, the act of coming, arrival.
- आओर, *conj.* and.
- आँकुर, a seedling, a shoot.
- आँकुस, a hooked spike for guiding an elephant.
- आँखि, an eye; *hence* vision, sight.
- आँग, a limb; the body generally.  
*In Vid. XXVII, 2, आँगो emphatic,*  
 even a limb.
- आँगन, the inner court-yard of a house.
- आँगी, a woman's jacket.
- आँगुर, a finger.
- आँचर, a woman's body-cloth =  
 अचरा *q. v.*
- आँटा, wheaten flour.
- आँटी, a bundle of grain divided at the end of a day's work between the reaper and his master: *Prov. of an over-paid man, कोढ़ि कटनि-हारकेँ मुंगर सन आँटी,* a lazy reaper has an *ã'ti* as thick as a pestle.
- आँड़, a testicle.
- आँतर, (1) *adv.* within.
- आँतर, (2) a sub-division of a field
- for the purpose of ploughing: the land contained within a plough circuit: distance between two objects.
- आँति, a kind of scurvy.
- आक, (अर्क) the sun.
- आकंप, an embrace.
- आकार, form, appearance, shape.
- आकाश, the sky.
- आकुल, *adj.* confused, agitated, distressed; *hence (of speech)* broken, *(of a lover)* passionate.
- आखर, a letter of the alphabet.
- आखिर, (آخر) *adv.* at last, finally.
- आग, *Hindí form of आगि, q. v.*
- आगन = आँगन, *q. v.*
- आगम, approach.
- आगर, (*fem.* आगरि), *adj.* wise, clever, intelligent.
- आगा, *adv.* before, at first: used with little or no meaning at the commencement of the subject-matter of a letter or document; *in such case it may be translated* moreover.
- आगि, fire. आगि लगाव, to set on fire, to burn. आगि ताप, to sit over a fire; आगि तपैत रही, I was sitting over the fire.
- आगु, *adv. & prep.* before.
- आगु पाकु, *compound adv.* before and behind: in single file.
- आगू = आगु, *q. v.* as in the saying, दच्छिन कन्या कन्या कुमारी, आगू थल थल पीछू भारी; the pretty lasses of South Tirhut, are pendent in front, and heavy behind.
- आगे (1) = आगु, *q. v.*



आगे (2) *interj.* = गे, *q. v.*  
 आचर, = आँचर, *q. v.*  
 आखी, *interj.* fie!  
 आज, *adv.* to-day, now.  
 आज, *adv.* to-day, now. *Declined*,—  
 आजुक रैनि, last night, (*lit.*) the  
 night of to-day.  
 आजऊँ, *adv.* till to-day.  
 आजै, = आज, *q. v.*  
 आज्ञा, an order, a command.  
 आठ, *num.* eight. आठम, the eighth.  
 आड़, a boundary between two fields,  
 (*Bangálí आइल*), = डराँड़, *q. v.*  
 the more usual form is आरि, *q. v.*  
 आडंबर, majesty, splendour.  
 आड़ि, = आड़, *q. v.*  
 आदत, brokerage, commission.  
 आण, = आँड़, *q. v.*  
 आतप, heat, the hot season.  
 आतम, one's self.  
 आदमी, (آدمي), a man: a human  
 being of either sex.  
 आदर, respect, reverence paid to any  
 one.  
 आदि, the beginning of any thing;  
 at the end of a compound, begin-  
 ning with; hence et-cetera.  
 आध, आधा, *adj.* half. आधा आधा,  
 आधा आधी, आधँ आधि, or आधा  
 अर्द्धि half-and-half.  
 आधि, (1) आधी, = आध, *q. v.*  
 आधि, (2) *adj.* more, excessive.  
 आधे, आधे = आध. *In Vid.* XVII, 4,  
 बिधि मुख आधे refers to the four  
 faces of Brahmá. Half of this  
 number is two.  
 आन, (1) *pro.* other, another, some-  
 one or something else, anything

else. आन ..... आन, one .....  
 another. आनक आन someone or  
 something else. This word is fre-  
 quently written आने for the sake  
 of metre.

आन (2) *v. a.* to bring, to offer.

आनदेस, *adj.* belonging to another  
 country, foreign.

आनन, face, countenance.

आनंद, rejoicing, joy; the pleasures  
 of love.

आनब, the act of bringing or offering.

आनि, (1) *Indecl. Part. of* आन (2),  
*q. v.*

आनि, (2) pride, self-respect, ambition.

आनू, *2nd Imperat. of* आन (2) *q. v.*

आने, see आन, (2).

आन्हर, *adj.* (*fem.* आन्हरि), blind,  
 sightless; *Prov.* आन्हर कुकुर बसात  
 भूखे, a blind dog barks at the  
 wind.

आप, (1) *v. a.* to place, put, lay,  
 deposit. *In Vid.* XXXVII, 1,  
*Indecl. Part.* आपी instead of  
 आपि, for the sake of metre.

आप, (2) आपु, आपे, *Reflex. Pron.* self.  
*Prov.* आपे कूटे आपे खाए, घर मेहर  
 नहिँ आंगन माए, जैसे जसर मँ लोटे  
 गदहा, आगा नाथ न पीक्षा पगहा:  
 himself he grinds his corn, alone  
 he eats, in his house there is no  
 wife nor in his court-yard a mo-  
 ther: like an ass who wallows on  
 barren land, he has neither nose-  
 ring in front, nor hobble behind;  
 said of a man who is disowned by  
 his people, or who has no friends.  
*Cf.* नाथ.

आव, *adv.* now, at this time.  
 आम, a mango, (fruit, or tree). *More usually अमआ.* आम *is Hindi.*  
 आमिल, acidity. *Especially,* dried chips of the mango fruit, used as a conserve. It is of two kinds, दड़िमी and खोइआ. The first is made from small immature mangos (टिकुला), and the second from large mangos.  
 आय, आयल, *see* आ.  
 आय तुलाइलि, *see* तुलाव.  
 आर, enmity.  
 आरत, आरति, (*fem.* आरति) *adj.* grieved, pained, anxious, aggrieved, (*of a lover*) eagerly desirous.  
 आरद्रा, Ardrá, the sixth *nakshatra*, or lunar mansion of the rainy season.  
 आरि, आरी, the boundary line of a field. *Cattle are sometimes grazed on these lines, and trespass thence into the fields themselves, which gives rise to many disputes; hence the proverb, आरी जाइ त कपार लाठी, बीच बंगा चरवाही, if you go on an ári, have a stick for your head, (and then you may) graze your cattle in the midst of a cotton-field: i. e., when you take your cattle to graze on an ári, take care and be well-armed:*  
 आरिक चुक, *Idiom.* to lose the crops of one's field.  
 आलय, a house.  
 आलस, weariness, laziness, idleness.  
 आला, a word not used by itself, but frequent as a termination of compound words, meaning a

house, *e. g.* सिवाला, "a temple of S'iva."

आलीवाली, worthless things; *Prov.* खाए लै आलीवाली तेल लगवे लै तीन तीन माली, *of a woman who is poor but makes display, she eats worthless things, and has three Málins (maid-servants) to apply oil to her body.*

आलु, *or* आरु, a potato.

आव, आवथि, आवय, आवह, and आवि, *see* आ.

आशीख, आशीष, a blessing, well-wishes.

आश्चरज, आश्चर्य, *adj.* wonderful, astonishing.

आस, hope, desire. *Frequently* आसे *for the sake of metre.*

आसन, a seat, abode. इंद्रासन, *the abode of Indra*, heaven.

आसरा, a retreat or refuge.

आसा = आस, *q. v.*

आसिन, the month *Aśvin*, (September—October). आसिन कार्तिक = autumn.

आह, आहि (*Vid.* LXVII, 2), and आहे *interj.* Alas! O!

## इ

इ, *for ई*, this, *q. v.*

इआर, (يار), a friend.

इच्छा, a wish, desire. अपन इच्छा, *wilfulness.*

इजति, (عزت), chastity, female virtue.

इजलाश, (اجلاس) a court of justice.

इंजोत, light (natural or artificial).

*Prov.* चोर कतऊँ नहिँ सहय इंजोत, a thief can never bear the light.

इंजोरिष्वा, moonlight, moonshine, a moonlight night.

इत, *adv.* here.

इनाम, (انعام), a present, a gift, reward.

इनार, a large masonry well.

इंद्र, इंद्र, Indra, king of the subordinate gods.

इंद्रासन, the seat *or* abode of Indra : heaven.

इसारा, (اشارة), a sign, a hint, a knowing sign.

इसटीसन, (*English*), a railway station.

इस्त्री, a woman : a wife.

इहो, *pro.* this (*emphatically*).

## ई

ई, *pro.* this. *See grammar.*

ईँटा, a brick ; *Prov.* मन में आन, बगल में ईँटा, (pretending to have) something else in one's mind, and having a brick under one's arm (to throw at a person).

ईश्वर, Lord, God.

ईसम, *plur. pro.* these.

## उ

उक्त, उक्ति, speech, a word, a fact, उक्ति बेकत भेल, the fact was discovered. 2, Skill.

उक्का, a torch.

उखड़, *v. n.* to be pulled out *or* up, (of bones) to be strained, उखड़ि जा, to be torn out. हार उखाड़ गेल, the bones were strained.

उखड़ब, the being pulled out *or* up.

उखम, the hot season. The months called ज्येष्ठ and आषाढ़, (*Jeth and A'khárh. May—July.*)

उखाड़, *v. a.* to pull up, dig up ; to strain (a bone, *or* joint).

उखाड़ब, a pulling up.

उखेर, a wooden vessel for pounding grain, a mortar.

उगत, उगथि, उगल, & उगलन, *see* उग.

उगल, उगिल, *v. a.* to vomit, spit out.

उगलब, a vomiting.

उघार, *v. a.* to uncover, to take off (clothes) ; to unveil, undress, make naked. *Indecl. Part. Vid. XXIII, 8, उघारौ for metre.*

उघारब, उघारौ, the act of undressing, *or* making naked.

उचकपन, knavery, sharper's tricks.

उचक्का, a sharper, a pick-pocket.

उचार, *v. a.* to ask for, demand. (*Lit. to speak.*)

उचारब, a demand.

उचारे, the act of asking for, a request. (*Lit. speech.*)

उचित, *adj.* proper, right, suitable. *Also adv.* in a proper manner.

उचीति, propriety, mutual fitness. *Vid. XXIII, 12, उचीती for sake of metre.*

उकट, *v. n.* to jump, bounce ; *Prov.* घेघ छल तोरा, उकटि गेल मेरा, you had a goitre, but it has jumped to my (neck).

उजरका, (*fem.* उजरकी), उजरा, (*fem.* उजरी), *adj.* white, brilliant.

उजरकारी, *adj.* white and black, black and white.

- उजरौन, उजरौन्ह, *adj.* rather white.
- उजागर, (*fem.* उजागरि), white, brilliant, shining, moonlit (of a night).
- उजाड़, *v. a.* to destroy.
- उजाड़ब, destruction.
- उजाड़ू, a destroyer.
- उज्जर, (*fem.* उज्जरि) *adj.* white, brilliant.
- उंच, *adj.* high, good. उंच नीच, the good and bad.
- उंचाई, highness, height.
- उठ, *v. n.*, the following forms may be noted. 3rd simple present, उठयिः 2nd Imperat. उठ, उठु, and उठू (Irregular ऊठू), 3rd past. उठल (*fem.* उठलिहि, उठलीह or उठलि) Indecl. part. उठि, (or Irregular ऊठि): Note also the pseudo-Sanskrit forms used by Vidyapati (XII, 5,) उठसि, thou risest, and (X, 7,) उठति, she riseth: to rise, arise.
- उठब, the act of rising.
- उठाव, *v. a.* to raise.
- उठाएब, the act of raising.
- उठान, the power of rising; उठान हार, to be so weak as not to be able to rise or move from one place to another.
- उठौना, the custom of taking any thing from the seller at regular intervals, and paying for it in lump sums at longer intervals.
- दूध उठौना, taking milk daily and paying for it at the end of the month.
- उड़, *v. n.* to fly (as a bird), to fly away.
- उड़ब, the act of flying, flight.
- उड़ाव, *v. a.* to cause to fly, to let fly.
- उड़ाए दे, *id.*
- उड़ाएब, the act of letting (a bird) fly.
- उड़ाँक, उड़ाक, a flier, a good flier.
- उढ़रौ, a woman with whom a man has eloped, or whom he has carried forcibly away: the wife of a runaway marriage.
- उत, *adv.* there: *Prov.* उत तब, इत कौ, what were you there then, and what are you here now? (of a double-faced hypocrite).
- उतपात, a portent, a prodigy, a miraculous warning.
- उतर (1) a reply, an answer. In Vidyapati, frequently emphatically उतरो.
- उतर (2) the north; *adj.* northern.
- उतर (3) *v. n.* to be freed from. ठेही उतर, see ठेही.
- उतरब, the act of being freed from.
- उतरा, the twelfth nakshatra or lunar mansion of the rainy season, known as उत्तरफाल्गुनी.
- उतराहा, an inhabitant of the north.
- उतरौ, an outer garment.
- उतार, *v. a.* to free from, to take away, to take off (clothes, &c.), to take down.
- उतारब, the act of taking away, or off.
- उत्तम, best, excellent.
- उत्तर, (1 & 2) = उतर (1 & 2) *q. v.*
- उत्तिस = उत्तम, *q. v.*
- उत्पत्ति, origin, creation.
- उत्पात, = उतपात, *q. v.*
- उत्सव, a feast, a festival.

उत्सुक, *adj.* regretting, regretful.  
 उदमत, intoxication, senselessness,  
 charming by magic. उदमत लगाए  
 दे, to charm by magic.  
 उदास, longing, disappointment, me-  
 lancholy, sorrow, grief. उदास हो,  
 to wither, to waste away.  
 उदित, *adj.* arisen. उदित हो, to arise.  
 उदेस, searching for, search.  
 उनटा, *adv.* in a reversed manner.  
 उनटा बाँध, a peculiar way of tying  
 up a prisoner with his hands be-  
 hind his back.  
 उनैस, *num.* nineteen. *In Vid.* LXVII,  
 1, = the nineteenth consonant, = ध.  
 उपकार, obligation, help, benefit, ad-  
 vantage.  
 उपगत, *adj.* near. *Hence*, apparent,  
 manifest.  
 उपचय, increase.  
 उपचित, *adj.* collected, piled up.  
 उपक, *v. a.* to throw up water or  
 earth, (*in irrigation or in making*  
*roads*). *In F.* 41, उपकै भै गेल,  
 it became their lot to throw up  
 earth : *as if for* उपकै लागल.  
 उपकब, throwing up earth or water.  
 उपज, *v. n.* to come into existence,  
 to grow, to sprout, to arise.  
 उपजब, birth, sprouting.  
 उपट, *v. n.* to be uprooted, or de-  
 stroyed.  
 उपटब, uprooting, destruction.  
 उपदेस, advice, counsel, *hence* any  
 thing said.  
 उपवन, a grove.  
 उपभोग, *v. a.* to enjoy, (*e. g.* wealth,  
 or a woman).

उपभोगब, enjoyment.  
 उपमा, उपमेय, *adj.* like, resembling,  
 equal to.  
 उपर, (1) *adv. & prep.* over, above.  
 उपर, (2) *v. n.* to be torn up,  
 plucked out, uprooted.  
 उपरक, *adv.* over, above. उपरक फेक,  
 to toss up, to throw up.  
 उपसम, tranquillity, peace.  
 उपहास, उपहाँस, laughter, laughing  
 at, ridicule, an object of laughter.  
*Frequently in Vidyapati उपहासे*  
*for sake of metre.*  
 उपा, a small kind of sandfly. *See*  
 नैनचट.  
 उपाति, a basket of food, given as a  
 complimentary present to a  
 friend ; *Prov.* बास नहिँ पावौ, उपाति  
 लै मारौ, you haven't even got  
 leave to stay, and you are fight-  
 ing for a complimentary present  
 of food.  
 उपामा, उपामे, = उपमा, *q. v.*  
 उपार, *v. a.* to tear up, pluck out,  
 uproot.  
 उपारब, उपारन, the act of tearing  
 out, or pulling out.  
 उपेख, *v. a.* to throw. *Vid.* XXIX, 6,  
 उपेखे *for Indecl. part. for sake*  
*of metre.* उपेख दे to throw  
 down.  
 उपेखब, the act of throwing.  
 उपाय, means, pretext.  
 उपास, a fast : *adj.* fasting, hungry  
 and thirsty, *with gen.* मार उपास  
 thirsting after me.  
 उबट *v. a.* to miss, or lose. बाट उबट  
 to lose one's way.

उबटष, loss.

उबर or उबरि आ, *v. n.* to escape.

उबरब, an escape.

उबह, *v. a.* to carry. *F. 3*, उबहत है,  
*Kanauji* for उबहैअक्कि.

उबहनि, the rope for raising the  
bucket (डोल) of a well; see डोल,  
झीप, खंभा, and डेकुल.

उबहब, carrying.

उमत, wilful, obstinate.

उर, the chest, breast, bosom. *Vid.*  
*XXXIX, 7*, उर गसलि I tightened  
up my chest, *i. e.* I drew a long  
breath.

उरज, Born on the chest, *i. e.* the  
bosom.

उर्ध्वास, *lit.* breathing up: hence,  
breathing out. *cf.* अध्वास, breath-  
ing down; hence, breathing in.  
*In Vid. XXXIX, 8*, the word  
means suffocation, supply होइत  
अक्कि, suffocation takes place.

उलहन, blame, reproach.

उसर, (1) *adj.* saline: barren, un-  
fertile.

उसर, (2) *v. n.* to retreat, disappear.  
उसरि जा to disappear, to be lost.

उसरंग, उसरंगि दे, *v. a.* to scatter.

उसरब, retreat, disappearance.

उसास, comfort, consolation, solace.

## ऊ

ऊंच, (*fem.* ऊंचि) *adj.* high, lofty;  
*Prov.* ऊंच दुकान, फीका पकवान,  
a high shop and tasteless sweet-  
meats; *i. e.* great cry and little  
wool.

ऊंट, a camel.

ऊक, a torch.

ऊखर, ऊखरि, a wooden vessel for  
pounding grain, a mortar.

ऊखि, sugar-cane.

ऊग, *v. n.* 3rd *sim. pres.* उगथिक,  
3rd *past.* उगल or ऊगल, उगलन्हि.  
3rd *fut.* ऊगत, or उगत. *Indecl.*  
*part.* उगि and ऊगि. To rise, to  
come into being. To rise (*of the*  
*heavenly bodies, or the dawn*). *Vid.*  
*LXXVII, 2*, चान उगल इथि आधा,  
a half-moon arose, *i. e.* Her half-  
uncovered face appeared like a  
half-moon rising. *Vid. XXXIV,*  
*6*, भाल अरुण उगि गेला, see अरुण.

ऊगब, coming into existence.

ऊजरकारी, = उजरकारी, *q. v.*

ऊठि, ऊठू, see उठ.

ऊद, an otter.

ऊधब, name of a cowherd, whom  
*Krishna* sent from *Mathurá* to  
*Brindában*, with messages to the  
*Gopís*, and whom the *Gopís*  
entrusted with messages to *Krishna*.

ऊन, wool.

ऊपर = उपर, *q. v.*

## ऋ

ऋतु, a season. See रितु.

ऋतुराज, the king of seasons, *Basant*  
or Spring.

## ए

ए, *interj.*, O!, Ah!.

एँ, *irregular instrumental of the*  
*pronoun ई*, this, *q. v.*

एक, *num. adj.* one, एक बेरि, once ;  
2. the same, एक रंग, of the same  
colour, एक मत हो, to be of the  
same opinion ; 3. a, a certain.

एकटा, *num. adj.* (*affix टा added to  
give distinction*). One; a, a certain.

एकट्ठा, *adv.* together, एकट्ठा कर, to  
collect, bring together.

एकदम सँ (ایک دم سے) (*Sal.* 20) at  
once.

एकरार, (اقرار) an admission, confes-  
sion.

एकसर, *adj. & adv.* alone.

एकहिँ, only one. The same. *Vid.*  
LXXVIII, 4, एकाहिँ सभनि, they  
are all as one, *but the passage is  
obscure.*

एकादश, *num.* eleven. *Vid.* LXII, 1,  
The eleventh consonant, ट, which,  
preceded by क (*the first conso-  
nant*), becomes कट, a promise.

एकासि, *num. adj.* eighty-one : *Subst.*  
'81, the *Fasli* year 1281 (A. D.,  
1873—74), *in which the Tirhut  
famine occurred*

एखन, एखनु, *adv.* now. एखनुक, of this  
time.

एको, only one, even one ; एको न not  
one, none.

एगारह, *num.* eleven.

एत (1), एतकय, एतवा, *adj.* this much,  
so much ; this many, so many :  
एत दिन, so many days, so long.

एत (2), एतय, *adv.* here.

एतना = एत (1) *q. v.*

एतहिँ, *adv.* here.

एतेक, एतैक, *adj.* this much, = एत (1)  
*q. v.*

एने, *adv.* hither. एने आवह, come here.

एलौ, *irregular for* ऐलौह, *see* आ.

एह, एहि, *pro.* this, = ई.

एहन, (*fem.* एहनि), एहन सन, *adj.*  
such, so.

एहि, *see* एह.

एहेन, = एहन.

एहो, *pro.* this (*emphatic*), = इहो.

## ऐ

ऐँट, *v. n.* to turn aside, twist one's  
body round.

ऐँट (1), the leavings, *or* remains of  
a dish.

ऐँट (2), *v. n.* = ऐँट *q. v.*

ऐँटल, *adj.* wilful, obstinate; twisted.

ऐना (آئینہ), a mirror, a looking-  
glass.

ऐरावत, Airávat, Indra's Elephant.

ऐलजँ, ऐलाह, ऐलौह, *see* आ.

ऐसन (*fem.* ऐसनि) *adj.* such.

ऐह = एह = ई, this, *q. v.*

## ओ

ओ (1), a suffix frequently added to  
words, and having the meaning of  
even, at all, also ; *e. g.* सेओ, even  
that, किहिओ, anything at all.

ओ (2), *pro.* he ; that.

ओ (3), *interj.* O !

ओआ, *for* Braj वा, *oblique form of*  
ओ (2). *e. g.* ओआ पर, on it.

ओआकिफ, (واقف), acquainted with,  
versed in.

ओँ, *conj.* and.

ओकर, *gen. sing of* ओ, (2).

ओकाव, *v. a.* to spread (a cloth, or a bed).

ओकाएब, the act of spreading.

ओजह, ( *وجہ* ), reason, cause.

ओभराव, *v. n.* to be put in disorder, (of hair) to be dishevelled.

ओभराएब, disorder, disarray.

ओभा, a magician, a charmer; a tribe of Bráhmaṇs. *Prov.* आभा बिबाह कैल, गमक सुख ला (*of one who wedded an abandoned woman*) the ojhá married for the pleasure of the village.

ओभाई, incantations.

ओँठघ, *v. n.* to rest or lean upon. also ओँठघि बैस.

ओठ, the lip.

ओत (1), a screen, a curtain, any intervening object which obstructs the view.

ओत (2), ओतय, ओतहिँ, ओतऊँ *adv.* there, in that place: hence "then and there".

ओताह, *see* आ.

ओदार, *v. a.* to skin, to flay. Also ओदारि दे.

ओदिन, *adj.* relating to that day. (ओ, that, and दिन, a day).

ओन, *adj.* own, peculiar. ओनके ओन, in proper shape. (*Sal. VII.*)

ओना, *adv.* otherwise.

ओर, limit, end, side, direction; hence, the other side, or end. *In Vid. XXXVIII, 5, the night is represented as the Ocean, of which she could not see the other side: 2. a face, an eye. Often ओरा and ओरे for metre.*

ओरसिअर, (*English*) an overseer.

ओलाइति, ( *ولایتی* ) *adj.* English, European.

ओलाना, reproach, chiding.

ओसरवा, ओसारा, the outer veranda of a house.

ओहि, *pro.* = ओ that.

ओहो, *emphatic for ओहि, q. v.*

## औ

औ (1), *conj.* and.

औ (2), for औ (2) *q. v.*

औँवाव, *v. n.* to be sleepy, to doze.

औघएल sleepy.

औँघो, sleepiness, dozing.

औखध, a drug, medicine. (*Vid. II, 10, औखधो, even from medicine.*)

औघट, *adj.* deserted. (*Vid. V, 3.*)

औताह, *see* आ.

औन्ह, *v. a.* to cover, to conceal; औन्ह पड़ब, *see* पड़ब.

औन्हौ, a toe-ring with tinkling ornaments attached.

और, *conj.* and, also.

औरा, (आमलक), Emblic Myrobalan, the name of a tree.

औषध, = औखध, *q. v.*

## क

कए, कएल, *see* कर.

कओ, *pro.* any one, some one. कओ न, no one.

कओन, *inter. pro.* Adjectival, and Substantival, who? what?

कँवल, a lotus.

ककड़ौ, a cucumber.



ककर, ककरा, ककरै, *see* के.

ककरऊँ, ककरो, *pro.* any one, some one, *also genitive of* केशो, any one, some one.

कक्का, a paternal uncle.

कखन, कखने, *adv.* when?

कगता, (کاغت), paper.

कगनिञ्चा, the elevated bank of a river.

कगवा, = काग, *q. v.*

कंक, a beggar.

कंकण, कंगन, gold; a bracelet, an anklet. *Prov.* बर सरि गेल, कंगन ठामै, the bridegroom is dead, but the bracelets are still (worn by his widow).

कचहरौ, an office, place of business, "cutcherry".

कचे, कच्चा, (*fem.* कच्ची), *adj.* immature, unripe; false, untrue. कच्ची बोल, a falsehood.

कजलि, collyrium, a black dye for the eyes, *more usually* काजर, *q. v.*

कंचन, gold. कंचन गिरि, a mountain of gold.

कंचु, कंचुक, a woman's vest, *or* bodice.

कंजज, born in a lotus, Brahmá.

कट (1), a promise. *In Vid.* LXII, 1, *it is said to be composed of the first (क) and eleventh (ट) consonants.*

कट (2), *v. n.* to be cut. *The active form of this verb is* काट *or* कटाव *qq. v.*

कटनिहार, one who cuts, a reaper.

कटनी, the act of cutting. The quantity cut at one time, *or* in one task.

कटसरि, a necklace, a necklet.

कटहर, the jack-fruit tree; *Prov.*

गाइ कटहर ओठ तेल, *in order to eat jack fruit properly, the lips have to be oiled; here, a man is alluded to, who is counting on his chickens before they are hatched, and the proverb means, the fruit is still on the jack-tree, and yet he has already oiled his lips.*

कटाव, *v. a.* 3rd past, कटौलक, *or* (*Musalmán*) कटौलकै: *cf.* कट (2): to cut, to divide.

कटाएब, the act of cutting.

कटाइ, an ogle, a side-long look, a glance.

कटार, a knife, a dagger.

कटि, the loins, waist, hip; *Prov.* नब जोगी कौ कटि मँ जटा, a new ascetic carries his matted hair on his loins, *i. e.*, does not know how to dress himself; कटि नहिँ चलैन्हि, केराक भार, he can't move on account of the (weight of his own) loins, (and yet he attempts to carry a) load of plantains.

कटिते, कटैत, *see* काट.

कटु, *adj.* bitter; *subst.* a bitter saying.

कटौलकै, *see* कटाव.

कठ, hard, difficult; कठ जीब, hard to kill, *lit.* hard-lived.

कठिन, hard in substance: hard, difficult: (*of embraces*) strong, warm: distressed, in affliction.

कड़ड़ा, cow-dung, found in the forest, and not made into cakes, used for fuel. *See* गोइठा, गोरहा, चिपरी.

कड़रि, a plantain, a plantain tree :  
*noted for its softness, hence prov.*

कड़रि गाख पर सितुआ चोख, even a  
scraping shell is sharp enough to  
cut a plantain tree = kick a man  
when he's down.

कड़हर, (*Skr.* कल्हार), the water-lily.

कड़ु, (*fem.* कड़ुइ) *adj.* bitter, harsh :

कड़ुइ बैन, a harsh saying.

कंटक, a thorn, a spine. कंटक माँह,  
in the midst of thorns.

कंठ, the neck.

कंठहार, a neck-lace.

कत, (1), *adj.* how much ?, how  
many ?, how great ? ; *hence* many,  
various, different.

कत, (2), *see* कतय.

कतए = कतय, *q. v.*

कतय, *adv.* where ? *In poetry, when  
there are more than one कतय, in  
one sentence, all but the first may  
become कत. Also indefinite, some-  
where, anywhere.*

कतरवाह, one who cuts sugar-cane  
into small pieces, to feed a sugar-  
press.

कतज, कतजँ, *adv.* anywhere, some-  
where.

कते, कतेक, कतेकाँ, *adj.* how much ?, how  
many ?, *hence*, much, great many.

कते गोटेँ, *adj.* which of (two, or  
more) ?

कथा, a word, a story : a song.

कथौ, कथौँ, कथौला, कथौलै, कथौलय,  
*see* की.

कदम, कदंब, a *kadam* tree.

कदलौ, a plantain, a plantain tree.

कदवा, mud, filth.

कनक, gold, कनक गिरि, a mountain  
of gold : *also adj.* golden.

कनखी, a side-long glance, a leer,  
ogle ; *Prov.* बुड़बक रसिआ, अन्हार  
घर कनखी, he is a fool of a lover ;  
he ogles his sweetheart in a dark  
room.

कमगुरिआ, the little finger.

कनडेरिआ, (कान one-eyed, डेढ़ one and  
a half), *adj.* having half-closed  
eyes. *Instr.* कनडेरिँ, *adverbially* ;  
with half closed eyes.

कनपट्टी, the temple of the head.

कनवा, a narrow drain or channel for  
leading water from a main chan-  
nel or पैनि.

कनसुपत्ती, a square winnowing bas-  
ket, with only three sides : the  
grain to be winnowed falling  
through the open side.

कनहा, (*fem.* कनहौ) *adj.* one-eyed :  
*Prov.* कनहौ बिलाइ केँ घरे शिकार,  
a one-eyed cat must hunt at  
home, *i. e.* those who can't go  
out of doors, must work at home.  
कनहौ गाय केँ बिन बथान, a one-  
eyed cow seeks a separate enclo-  
sure, *i. e.* those in misfortune  
seek to be alone ; अन्हारा स कनहा  
राजा, a one-eyed man is king  
amongst the blind.

कनिएक, *adv.* for a short time.

कनिक (1), *adj.* a little, small.

कनिक (2), कनिका, कनिकेँ, *see* के.

कनिसार, a furnace for parching  
grain, (सार = शाला). *There are  
generally one or two in a village,  
and the owner charges for the*

*labour of parching; hence the prov. जौ जरि गेल, भार ला बान्हल छी*, the furnace owner has over-burnt my barley, and has tied me up for the fee, *i. e.*, adding insult to injury.

कनीक, कनेक, = कनिक (1), *q. v.*  
 कनेक चलब, throbbing.

कनेछाँ, a damsel, a bride.

कनै, कनैत, &c. *see* कान, to weep.

कन्ठ = कंठ, *q. v.*

कंत, a beloved one, a lover, a husband : *adj.* darling, beloved, lovely. *Frequently* कंते for metre.

कंदर्प, the god of love.

कन्या, a damsel, a girl.

कन्हा, the shoulder.

कन्हैया, *Braj.* a name of Krishna.

कपटौ, deceitful, treacherous.

कपड़ा, cloth : clothes, a suit of clothes (*consisting of five articles. See Chrestomathy, p. 19, note.*)

कपाव, *v. a.* to cause to tremble ; *Prov.* घर पैसब, जाँघ कपाएब, you would commit house-breaking (*Lit.* enter a house), and you have your legs trembling under you.

कपार, the forehead : fate.

कप्पा, a small kind of cloth worn by the poor round the waist.

कफ्फ, phlegm.

कबज (قبض), possession : a writing of receipt, a rent receipt.

कबंध, a headless trunk.

कबज्ज, कबज्जँ, *adv.* ever, at any time.  
 कबज्ज न never.

कबि, a poet.

कबित, कबित्त, a poem.

कबिराज, a king of poets. (*Vid.* XXVIII, 7. कबिराजे *for sake of metre*) : a doctor.

कबूल, (قبول), the act of confessing, confession.

कसर, the waist.

कसरसायर, a carpenter's shop, in which both iron and wood-work are done.

कसरिआ (1), a blanket ; *Prov.* हम छोड़ी, जाँ कसरिआ छोड़े, *a man was once bathing, and was caught by an alligator by his blanket, his friend called out to him to let go the blanket, but he could not as he was entangled in it, hence he exclaimed, I'll let go the blanket, if it will let go me.*

कसरिआ (2), one who wears a blanket, a labouring man.

कसरौ, a blanket : the fibrous substance of a jack fruit, in which the edible seeds are embedded.

कमल, a lotus. *The flower-bell of this aquatic plant is supposed to be continually haunted by bees. It is also supposed to only open in the day and to close itself at night, being thus the reverse of the कुमुद or Waterlily. Bees are supposed to be frequently imprisoned in the closed lotus bell during the night. It is frequently compared to a woman's eyes, face, hands, or feet. Common compounds are कमल कोख, or कमल कोष, a lotus bell. कमल नयन, (applied to a woman) lotus-eyed.*

कमल मुखि, (*fem. applied to a woman*) lotus-faced. कमल भ्रमर, the lotus-bee, *i. e.* the lotus loving bee. *In Vid. XLIII, 5, Rádhá compares herself to a lotus flower withering in the bitter Ním basket of separation.*

कमला (1), Lakshmi, the consort of Vishnu; the latter became incarnate as Krishna.

कमला (2), the river Kamlá in Tirhut. कमलापति, the Lord of Lakshmi (*see* कमला) (1), *i. e.* Krishna.

कमवाव, *v. a.* to get weeding done: (*doubly causal*), to have a field weeded.

कमवाएब, the having a field weeded.

कमझर, (*English*) a Commissioner.

कमसलाह, (*fem. ०लाहि*), (कम ०ला), untrue, not genuine.

कमाव, *v. a.* to weed a field: to serve.

कमाएब, the weeding of a field.

कमान, a bow, (the weapon).

कमार, a blacksmith.

कमासुत, a working member in a family, a bread-winner.

कमैनी, the act of weeding a field: a job of weeding.

कंपनी, (*English*) "the Company," the Government of India.

कंबल, कम्हर, कम्हल, a blanket. *Prov.*

ज्याँ भीजे त्याँ कम्हल भारी, the more a blanket is allowed to become moist, the heavier it gets, *i. e.* delays are dangerous.

कय (1), *pro.* several, many.

कय (2), कयल, कयलनि, कयलन्हि, and कयलि, *see* कर (1).

कर (1), *v. a.* The following forms are found. 1 *Simp. Pres.* करी: 2 *do.* कर and (*Pseudo-Skr.*) करमि: 3 *do.* कर, करे, करय, कर, and करयि: 2 *Imperat.* कर, करह (*Fem.* करहि) करऊ, कर, कर, करिए, करिए, and करिअ: 3 *do.* करयु: 1 *Fut.* करब: 2 *do.* करब, करबै: 3 *do.* करत, करताह: *Pres. Part.* करैत (*Fem.* करैति), and करइत, (*F. 67, gives the Kanauji करत*): 1 *Past*, कैलऊँ, and *vulgarly*, कैली: 2 *do.* कैलह, कैलऊँ, कैल, &c.: 3 *do.* कैल (*Fem.* कैलि), कयल, कएल, कैलन्हि (कय०, कए०, &c.) and कैलनि (कय०, कए०, &c.) *Indecl. Part.* करि, करी, करिए, कै, कय, कए, कँ, कैकँ, &c.: To do, to act, कि करब जप (*Vid. LXXVIII, 4*) what shall I do with silent prayer, *i. e.*, such prayer is useless, दँश कर, to bite, मन कर, to desire: to commit (a crime): to make, अधिक कय (*Vid. LI, 3.*) making more, hence honouring, *cf. English* "to make much of a person": to put, to take, गोद कर, to take in one's lap, दूरि कर, to put aside: to say, नाहँ नहिँ कर, (*Vid. XXVIII, 5*) to say "nay, nay". इन इन कै कँ, moment by moment. करै or करय चाह, to wish to do. करै or करय लाग, to begin to do.

कर (2), (*old. Instr., Vid. XXXII, 1,* करि) the hand. कर धर, to take the hand, (*as of a blind man*) कर तल, the palm of the hand, also under the hand: कर जोर to clasp the hands in submission, or

reverence : a tax : the hollow stalk of the *Muñj* plant.

कर, (3) *sign of the genitive case.*

करइत, *see* कर (1).

करजा, (قرض), a loan, debt.

करत, करति, करथि, करथु, *see* कर (1).

करधनी, a girdle.

करनैल, (*English*) a Colonel.

करपूर, camphor.

करब, (1) the act of making.

करब, (2) करबै, *see* करब.

करम, an action, a good action ; fate,

*F.* 25, करम भेल निखट्ट, fate became intolerable ; *Sal.* VIII, धरम

करम नहिँ बचतै, (our) fair fame will be destroyed, *lit.* faith and

fate will not escape : धरम करम सँ,

a form of oath, by my faith and

fate : करम सँ लिखल अछि, it is

written in my fate.

करमहिन, करमहीन, *adj.* abandoned by fate, unfortunate.

करथ, *see* कर (1).

करथबह, *see* कराव.

करसि, (1) *see* कर (1).

करसि, (2) dried cow-dung.

करह, करहि, *see* कर (1).

करार, (قرار), a promise.

कराव, *v. a. (causal).* The following forms may be noticed. 3 simple

*Pres.* करावे : *Pres. Part.* करवैत :

2 *Fut.* करथबह, करैबह : *Past Part.*

कराओल. To cause to do.

करि, करिअ, *see* कर (1).

करिआ, *adj.* black ; dark ; darkblue.

करिए, *see* कर (1).

करिआन, करिआन्ह, *adj.* blackish.

करिका, *adj.* black.

करिनवाह, one who irrigates with a *Karín* ; *see* करौन.

करौ, *see* कर (1).

करौन, a spoon-shaped lever for irrigating fields.

कर, करह, *see* कर (1).

करअरि, a rower.

करण, *adj.* pitiful ; mournful.

करणरस = करण.

करे, करै, करैत, करैति, *see* कर (1).

करैक, *F.* 26, *gen. sing. of करै oblique, verbal noun of कर (1), q. v., भोजन करैक थारौ,* plates for eating, *lit.* of doing eating.

करौट, *adj.* lying on the side, or arm. करौट खस, to fall sideways.

करनफूल, कर्णफूल, a plant, the *Mimosa sirisha* : an ear-button.

कर्त्तव्य, *adj.* necessary to be done, proper.

कल, a hand = कर (2), *q. v.* ; कल जोरि, with hands clasped in submission or reverence.

कलकत्तेवाले, *adj.* of or belonging to Calcutta.

कलडर, (*English*) a Collector.

कलम, (قلم), a pen.

कला, beauty, brilliancy. *adj.* beautiful.

कलाबत, (*fem.* अबति), *adj.* possessing beauty, beautiful.

कलाल, a dealer in spirits.

कलित, *adj.* adorned.

कलौ, a bud, a young shoot.

कलेस, pain, trouble, suffering, a pang.

कलोल, a wave : joy, happiness : a noise.

कलौ, a meal: the main meal of the day: dinner.

कलर, a beggar.

कवाइत, (قواعد), parade of an army or regiment.

कस, *v. a.* to tie, to tie tightly, to bind.

कसब, the act of tying, a tie.

कसनि, a woman's bodice.

कसबिन, कसबी, कसबीन, (كسبي), a strumpet, a harlot.

कसरेस, a miser.

कह, *v. a.* This verb is nearly regular. The following forms may however be noticed. Pres. Part. कहैत & कहइत: Past Part. कहल: 3 simple Pres. कहओ: 2 Imperat. कहिऊन for कहहन्हि, कऊ, & कह, Indic. Part. कहि. To speak, to say, to tell. Vid. XXXI, 2, कहिअ न जाए for कहल न जाए, it has not been said, is untellable. Vid. XXXIII, 5, कहिअ न पारिअ, I cannot tell. कहिअ is an old form of the past participle closely connected with the Prākṛit ppp. कहिओ: it is here used in the sense of a verbal noun. In Vid. XXXIV, 7, ताहि कहय किअ बाधे, what hindrance is there in telling it, कहय is for the oblique verbal noun कहै in the locative case. See gram. § 189.3. Sal. XIII, चोरीक हाल कहि देब, I will tell the facts of a theft, कहि दे, meaning to tell, cf. id. XXI, जवाब कहि दे, to answer. कहै लाग, (id. XIV,) to begin to say.

कहइत, Pres. part. of कह, for कहैत Vid. XXXII, 4, कहइत, Instr., by relating, or betraying (a secret) कहब, the act of speaking, speech, a saying.

कहय, see कह.

कहल, the act of speaking. Sometimes emphatically कहलौ even the telling.

कहाँ, adv. where? कहाँ लागि, how far?

कहिअ. see कह.

कहिओ, कहिओ बेरि, adv. ever. कहिओ न, never.

कहिनी, speech, a saying; a word, a tale: news.

कहिऊन, see कह.

कऊ, see कह.

कऊँ, old and poetical sign of the accusative, as in F. 8.

काँ, old case sign of the accusative.

काँकरि, a cucumber. Prov. एक हाथक काँकरि, नौ हाथक बीआ a cucumber only one cubit long has an offspring nine cubits long, (cf. the parable of the seed of mustard).

काँख, the armpit.

काँच, काँचे (Sal. 2, & 16), immature, unripe, raw; fresh, green.

काँचन, gold.

काँची, the mucus of the eye.

काँट, a thorn, a spine.

काँटी, a peg, spike.

काँति, beauty, (= काँति *q. v.*)

काँध, the shoulder.

काँप, *v. n.* to shake, to tremble.

काँपन, the act of shaking: trembling.



कानब, the act of crying, *or* weeping.

काना = कान, (3) *q. v.*

कानि, anger.

कांति, beauty, loveliness.

कान्ह, (1) a name of Krishna: *Hence in general*, a beloved one.

कान्ह, (2) the shoulder.

काम, *Instr.* कामँ, love, desire: the god of love, *who is considered a model of manly beauty.*

कामदेव, the god of love, *see* काम.

कामधेनु, a fabulous cow, supposed to milk whatever the milker desired. (*Vid.* XVI, 8), *her husband is the bull which S'iva rides, see* पति, ता पति, & फल.

कामिनि, a lovely woman; a pretty girl: a darling.

कायथ, a man of the Kayasth class.

कार, कारज, a deed, action; business.

कारन, a reason, a cause; कौन कारन, why.

कारनी, a patient, a sick man. *Prov.*

बैदक घोड़ कतजँ बे कारनी चले, does a doctor's horse move unless there's a patient? [*ugly.*

कारि, *adj.* black, dark, dark-blue;

कारिकंठ, कारौकंठ, *or* कारौ कंतु one having a dark blue neck, *an epithet of S'iva*: the name of the nephew of Salhes (*Sal.* XX.)

कारि कमल, कारौ कमल, a kind of lotus having a dark-blue flower. (*Skr.* नौलोत्पल.)

कारौ = कारि, *q. v.*

कार्तिकेय, a name of Skanda, the god of war.

काल, (1) time, death, destruction.

काल, (2) (*F.* 19), = अकाल, a famine

काल कूट, name of a deadly poison swallowed by S'iva at the churning of the ocean.

काह्नि, *adv.* to-morrow, yesterday.

काहि, काहौ, *see* के.

काइ, *Pro.* any one, some one.

काहे, *see* के.

कि, *see* कौ.

किअ, *adv.* why?

किर, *Inter. pro.* what? = कौ, *q. v.*

किरेक, *adv.* why? किरेकतँ, because.

किंकिणि, that which tinkles, *i. e.*, a girdle of bells: an anklet.

किञ्चिओ, *pro.* anything at all.

किञ्, *pro.* anything, something.

किञ् न, nothing.

किन, *v. a.* to buy, to purchase, *but see* कौन.

किनब, the act of buying, *or* purchasing, *see* कौनब.

किरन, a ray, (of the sun or moon).

किरपा, pity, mercy.

किरपाल, *adj.* pitiful, merciful.

किरिआ, an oath; *a most solemn oath is on one's son's head, and a liar will only take this oath when he has no son, hence the proverb, घर मँ बड न, बाहर बेटा किरिआ, He hasn't even a wife in his house, and, abroad, he swears by his son's head.*

किरिआसंत, *adj.* performing all necessary religious actions, *hence* reputable, of good repute.

किरिन = किरन, *q. v.*

किला, किलय, किलै, *see* कौ.



किल्ली, a door-bolt : a wedge.

किमलय, a sprout, a shoot : a tendril.

किसान, a cultivator : a field labourer.

कौ, कि, or किए, (1) *interrogative pronoun, adjectival & substantival. As a substantive, it has a declensional or oblique form कथौ, whence are forms like the instrumental कथौँ, and ablative कथौँँ. With the preposition ला, लै, or लय, properly the indeclinable participle of ले, to take, it forms a dative किला, किलै, किलय, कीला, कौलै, कौलय, कथौला, कथौलै, or कथौलय, meaning why? which is the usual form of this adverb in Maithilī : What?*

कौ, or कि, किए, (2) कौआ, or किएक, *q. v., adv. why? also used as a simple particle giving an interrogative force to a sentence. E. g. तैँ कि तनिक गन जाए, are therefore his good qualities lost? Vid. XLII, 4.*

कौ, or कि, (3) *conj. either : or. कि ... कि, either ..... or, नहिँ ..... कि नहिँ, neither ..... nor.*

कौ or कि, (4) *conj. that : often used after a vocative expectantly, introducing a direct statement ; the words "I say" being understood. In this sense usually not translated. E. g. रे बटोहिआ कि तौँहीँ मोर भाई, O wayfarer, you are my brother, Vid. LXXIX, 9.*

कौआ, (1) *adv. why?*

कौआ, (2) a box for holding vermilion.

कौच, कौच, mud, filth = काच, काच कौच, *q. v.*

कौड़ा, a worm.

कौन, *v. a. to buy, to purchase. Vid. LXXIX, 11 कौनय = कौनै, (tell him) to buy.*

कोन्ह *Braj. for कौलन्हि, see कर (1).*

कौर, a worm ; a parrot.

कौरत, fame, glory.

कौरा = कौड़ा, *q. v.*

कौर्त्ति, = कौरत, *q. v.*

कुइआँ, a well.

कुँड़, a pot : तेल कुँड़ (*Letter*) oil and pots, hence means of subsistence, necessaries of life.

कुकर, a dog : *Prov. कुकरक पेट घी न पचे, ghi will not digest in a dog's stomach, (but is thrown up), i. e., never trust a secret to a fool.*

कुंकुम, a hollow globe of Sealing-wax filled with red powder, which Hindus throw at each other during the *Holi* festival. On striking any one they burst, & cover him with red powder. *A woman's breasts are frequently compared to them.*

कुच, a woman's bosom or breasts, compared frequently to cocoa-nuts, golden mountains, or the *Kunkum*, see कुंकुम.

कुंज, an arbour, a bower : hence (*Vid. LX, 1*) a lonely place : (*a woman in her courses abstains from any kind of intercourse with men, being unclean*).

कुंजी, a key.

कुट, or कूट, *v. a. to pound, grind ; Prov. घर मँ धान नहिँ बौबौ कुटतौह*

चूड़ा, she has not even paddy in her house, and the lady would pound (expensive) *chúra*, *i. e.*, do an impossibility.

कुटकी, a small kind of sandfly = नान चट, *q. v.*

कुटान, the act or profession of pounding grain; *Prov.* माय करैन्हि कुटान पिसान, बेटाक नाचाँ दुगौदत्त, the mother gets her living by pounding & grinding grain, and has called her son Durgádatta (*a name only affected by rich people*).

कुटिआ, a slice, a portion.

कुटिल, *adj.* twisted : curling.

कुड़िआ, *v. n.* to itch.

कुड़िआएब the itch, itching.

कुड़िआएल, itchy.

कुड़रा, कुड़ुर, a mouthful : the act of rinsing the mouth.

कुंडल, an ear-ring.

कुंद, a shrub with a small white flower, the double Jasmine.

कुबजा, कुबजि, name of a hump-backed woman, befriended by Kṛishṇa.

कुबड़, कुबड़ाह, *adj.* (*fem.* कुबड़ि, कुबड़ाहि), hump-backed.

कुमकुम = कुंकुम, *q. v.*

कुमरि, a daughter = कुमारी.

कुमार, a boy, a son, a prince राज-कुमार, a Rájput.

कुमैटी, (*English*) a committee.

कुमारि, कुमारौ, a girl, a daughter, a princess.

कुमुद, कुमुदिन, कुमुदिनि, the water lily. *A flower which is supposed to open only under the rays of the*

*moon, and to remain closed during the day time. It is hence frequently contrasted with the lotus, see कमल.*

कुंभ, a water jar : the forehead, गज कुंभ, an elephant's forehead.

कुंभकरण, कंभकरण, Kumbhakarna, the brother of the demon Rávana.

कुंभतनय, *Lit.*, the son of a pitcher. Name of the celebrated saint Agasti, or Agastya. *He is said on one occasion to have swallowed the ocean, which is hence called his food. (Vid. XVI, 6).*

कुम्हड़, कुम्हड़ा, the sweet pumpkin.

कुम्हरा, a man of the Kumhár or potter caste; *Prov.* निचिंत रहते कुम्हरा, मटिआ न ले जाय चोर, a potter sleeps secure, for no one will steal clay, *i. e.*, *Vacuus viator.*

कुम्हार, (*Fem.* कुम्हैनि) a potter : *Prov.* तेली बैल ला कुम्हैनि सत्तौ, for the sake of the oilman's ox the potter's wife becomes *suttee*, *i. e.*, she interests herself in other people's affairs. See कुम्हरा.

कुम्हिलाव, *v. n.* to blossom.

कुम्हिलाएब, the act of blossoming.

कुरथौ, a kind of pea or vetch which seeds in December; (*Dolichos biflorus*).

कुरौ, the act of rinsing or washing the mouth : *cf.* कुड़ुर.

कुल, a family, a race.

कुलजानि, *adj.* born in a family. (*Vid. LXXX, 2*) ककर कुलजानि, born in whose family?

कुलिश, the thunderbolt : adamant.

कुश, the *kus* grass.

कुशल, *adj.* in good health. *More usually subst.* welfare; (*Letter*)

कुशल हेम, welfare.

कुसिञ्चार, the sugarcane.

कुसुम, a flower, a blossom : a woman's courses.

कुसुमाकुल, a collection of flowers.

कुसुमित, flowery : (*of a woman*) in courses. *In Vid. LX, 1, there is a play on the double meaning of the word, see कुंज & कानन.*

कुसेथर, *v. n.* to spread *kus* grass.

कुसेथरि दे to make a bed of *kus* grass by the side of some sacred spot, vowing not to leave it until one's boon is granted by the gods.

कुह, mist, fog.

कुँजि = कुंजी, *q. v.*

कूट, *v. a.* to grind, pound, see कुट.

कूद, *v. n.* to leap, jump; *Prov.* बैल न कूदे, कूदे तंगी, a bullock does not leap, but his load does.

कूप, a small dug well with no masonry about it; *Prov.* गंगा अकैति कूपक दोहाड, when he has the Ganges close to him, he bewails the want of a well, *i. e.*, the more we get the more we want.

कूर, a heap of dried grass : sweepings, dung.

कूरी, gargling; *cf.* कुडुर, कुरी.

कूल, a family = कुल, *q. v.*

छतारथ, *adj.* having one's wishes satisfied.

छपा, pity, mercy.

छपागति, *epithet of Rám*, the path of mercy.

छष्ण, the god *Kṛishna*, whose amours

with *Rádhá* are described by *Vidyapati*.

छपिन, a miser. *Prov.* छपिन कोटली, खानभग, दूनू एक समान-डलैत मँ सुख जपजात, घैँचत निकसत प्रान, *which will not bear translation.*

छषि, cultivation; a field.

के, (1) *interrog. pronoun.* (*nom.* के, *acc.* कनिका, काहि, ककरा, or केकरा; *Instr.* कनिकेँ ककरेँ, or केकरेँ; *gen.* कनिक, ककर, or केकर; कहे *is sometimes found for काहि*): who? काहि *adverbially*, why?

के (2) *for केँ, q. v.* [*of केओ.*

केओओ, even any one *emphatic form* केओ, केन, केदुऊ, *indef. pro.* some one, any one, सभ केओ, every one, all, केओ न, no one, (*Vid. XIII, 2*) पुरब सुहत फल केदुऊ पाओत, (if) any one will obtain the fruit of former virtuous acts: some one, a certain one, (*Vid. LXVI, 9*) केओ कहे सीतल चंदा, there are some who call the moon cool: केओ ..... केओ, some ..... others: one ..... another.

केओरी, the bed of a garden.

केओला, name of king *Bhím Sain's* fort, (*Sal. XIX.*)

केँ, sign of the accusative case.

केत, a whipping, flogging, caning.

केतना, (*Hindí कितना*) *F. 30*, how much?

केदली, a plantain fruit, or tree, see कड़रि.

केदुऊ, some, any one; see केओ.

केन, (1) *adv.* why.

केन, (2) *interrogative indefinite pronoun*, any one ?

केवल, *adv.* only.

केर, sign of genitive case.

केरा, a plantain, *see* कड़रि.

केल, *v. n.* to play, sport ; to caress, to dally.

केलब, dalliance.

केला, a plantain, *see* कड़रि.

केलि, (1) play, sport ; caresses, amorous dalliance.

केलि, (2) *Indecl. part. of* केल, *q. v.*

केवाड़, केवाड़ी, a door, *as distinct from* दुआर, a doorway. *The word for door is* केवाड़, *and never* द्वार *or* दुआर. (*Vid.* XXVIII, 3) बजर केवाड़ लगाए दे, to fasten a door tightly ; (*Vid.* LXXVII, 1) केवाड़ छोड़ाएल, he opened the door ; (*Sal.* XIII,) केवाड़ खोलि, having opened the door.

केवल = केबल, *q. v.*

केश, केस, hair. केस पास, केसक पास, a head of hair, locks of hair.

केसर, a fragrant kind of flower : a filament, hair.

केहन, *adv.* what like : how, why ; (*Vid.* LXXXI, 1) तनिका केहन बिबाह, how can there be a marriage to him, how can he get married.

केऊनौ, the elbow. केऊनौक नीचा the forearm.

केहेन = केहन, *q. v.*

केहरि, a lion.

कै (1), the sign of the accusative case.

कै, (2) *adj.* how many.

कै (3) *see* कर (1).

कै, the sign of the accusative case.

कैची, a pair of scissors.

कैतुक, curiosity, interest.

कैनिहार, a doer.

कैल, कैलकै, कैलन्हि, कैली, *see* कर (1).

कैसे, *adv.* how ?

को (1) (*F.* 59, &c.) sign of accusative (*Hindí*).

को, (2) (*F.* 35, &c.) *Hindí inter. pro.* = के, (1) *q. v.*

कोइ, *pro. indef.* = केओ, (*for Hindí* कोई).

कोइरौ, (*fem.* कोइरिनि) a man of the *Koirí* caste ; *Prov.* कोइरौ कुम्हार बास न पावे, बाभन आँटा भन, a *Bábhān* demands (and gets) wheaten flour, in a house where a *Koirí* or a *Kumhár* will not get even a lodging ; ब्राह्मन नाचै कोइरौ देखै, a *Bráhmaṇ* dances, and a *Koirí* is looking on, *i. e.*, things are topsy-turvy.

कोइल, (*fem.* कोइलि) the Indian cuckoo. *The song of this bird is supposed to be an incitement to love, cf.* काग

कोइला, charcoal.

कोउ, *indef. pro.* any one, some one.

कोकिल = कोइल, *q. v.*

कोख, a treasure, (*Vid.* XVI, 6), *the treasure of the pearl-oyster is the pearl. See* तनय, असन, *and* कुंभतनय : a receptacle : *cunus* : the womb : the bell of the lotus.

कोटि, a *kror*, ten millions, 10,000,000 : *hence*, innumerable :

कोटिऊँ, even by ten millions.

कोठौ, a grain-chest.

कोड़, *v. a.* to dig. *Prov.* खेत भासे  
चारि कोड़ी, the field is flooded,  
cut its boundary embankments,  
*i. e.*, passion must have a vent.

कोढ़ि, a leper : *adj.* lazy.

कोढ़िआ, leprosy ; a leper : lazy.

कोढ़ी, leprosy. *Also adj.* leprosy.

कोतवाल, a watchman, a *chaukidár*.

कोतवाली, the beat of a *chaukidár*,  
the district for which a *chaukidár*  
is responsible : the office of a  
*chaukidár* or watchman : the pay  
of a *chaukidár* : the subscription  
or tax paid by the members of a  
community to pay a *chaukidár*.

कोदरिवाह, a worker with a *kuddáli*,  
(*see* कोदारि) a digger.

कोदार, कोदारि, a *kuddáli*, a kind of  
hoe or mattock used for digging.

कोदो, a small cereal grain, *Paspalum*  
*scrobiculatum*, which ripens in  
the autumn.

कोन, *interrog. pro.* (usually *adjective*)  
what? who?

कोना, *adv.* how?

कोनो, *pro.* any.

कोप, anger, rage. (*Vid.* XLII, 1),  
कोपञ्ज, even in anger. [ful, delicate.

कोमल, *adj.* tender, youthful, grace-  
कोमलै, youthfulness.

कोर, a boundary line : the lap ; *Prov.*  
कोर मँनेना, नगर मँसेर, the boy is in  
his mother's lap, and they are cry-  
ing search in the city.

कोर्ट, (*English*) the Court of Wards.

कोरा, the sloping bamboos which  
form the main body of a roof,  
crossed and held together by  
horizontal *battis* (*see* बत्ती).

कोला, a plot of land, a subdivision  
of a field. कै कोला कैक, how many  
plots are there (in that field) ?

कोल्ह, an oil-press ; *Prov.* देल खरी  
खाय नहिँ बरदा, कोल्ह चाटे जाय, the  
bullock won't eat oil-cake, when it  
is given to it, and yet goes and  
licks the oil-press ; stolen goods  
are sweet.

कोस, a *kos*, two miles : *Prov.* कोस  
ला मारि, (men dispute) about  
(the distance in) a *kos*, (and come  
to) blows, *i. e.*, what dire events  
from trivial causes spring : (*Sal.*  
XI) दुइ चारि कोसक बीच सँ, from  
a distance of two or four *kos* : (*id.*  
12) चारि कोसक तर दै, having  
passed over four *kos*.

कोष = कोख, *q. v.*

कोह, a pond, a tank. The water of  
a tank : an old word not used  
now-a-days except in women's  
talk.

कोहबर, a bridal chamber.

कोहा, (1) a kind of small earthen pot.

कोहा, (2) *v. n.* to splash (*of water*).  
An old word, not used in common  
talk.

कोहाएब, a splash.

कौआ, a crow (the bird) : कौआ  
उड़ान, the flying of a crow, a  
straight line, "as the crow flies."

कौखन, *adv.* at any time.

कोड़ि, a cowrie, a small shell used as  
money : money.

कौतुक, joy, pleasure, enjoyment.

कोन = कोन, *q. v.*

कोनि परि, on whom?

कोने, *adj. pron.* = कोन, *q. v.*

कौर, (*Skr.* केवल), a mouthful.

कौशल, skilful, clever.

कौस्तुभ, a marvellous jewel, produced at the churning of the ocean, and suspended on Kṛishṇa's breast.

क्या, (*F.* 59) (*Hindī*), why?

क्योट, a man of the Kaivarta *or* fisher caste.

क्रिपा, mercy, pity.

क्रिपाल, *adj.* merciful, pitiful.

क्रीडा, sport, play: sexual intercourse.

क्षण, a moment, an instant.

क्षत, a wound.

क्षति, loss, damage.

क्षय, destruction.

क्षेम, *v. a.* to pardon; *cf.* क्षेम.

क्षेमब, the act of pardoning, pardon.

## ख

खण्वा, *oblique form of* खाण्वा, *q. v.*

खखड़ी, chaff.

खग, a bird: a star.

खगपति, the lord of birds, Garuḍ: the lord of stars, the moon; the son of the moon (*Vid.* XVIII, 7) is the pearl.

खगी = खागी, *q. v.*

खंजन, a small kind of wagtail (*Motacilla alba*), to which the pupil of the eye of a beloved one is frequently compared.

खटतुरस, *adj.* slightly acid: sour-sweet.

खटर, a rattling sound.

खटाई, acidity: dried unripe mango chips.

खटाक, *adv.* immediately, on a sudden.

खटिआ, a small bed, a cot; a bed, a couch.

खटिक, chalk.

खट्टा, *adj.* acid, sour.

खड़हौ, a long stiff kind of grass, used as the substratum for thatches.

खड़, खढ़, any kind of grass, more especially a long kind of thatching grass.

खंड, a division, a piece: a country, a continent. *Added to numerals expletively, e. g.,* एक खंड, one. सात खंड, seven (*Sal.* XII.).

खंडित, *adj.* divided, broken.

खन्ना, a hole; a ditch, a moat.

खडा, खड़ी, a ditch; *cf.* खाधि.

खन, a moment: a time. *Frequently added to form adverbs of time,— e. g.,* जखन, when, तखन, then: *used adverbially,* खन ..... खन, at one time ..... at another time.

खनती, a hoe;—*an instrument commonly carried by naṭs,* (*Sal.* XVII.).

खंधक, (خندق), a pit.

खपड़ोइआ, the skull, a skull.

खप्पा, a cover.

[*sage.*]

खबरि, खबरिआ, (खبر), news, a mes-

खंभा, a pillar, a post, the post of the lever of a well, *see* डोल, उबहनि, क्रीप, *and* ढँकल.

खम्हा = खंभा, *q. v.*

खम्हलौ, (*dim.* of खंभा), a small post.

खरची, (خروج) money for expenditure; *Prov.* घर खरची त सूती निचिंत, when there is money in the house, you may sleep without care.

खराओँ, खराओनि, खराम, a wooden slipper, a patten.

खरिआ, *adj.* salt.

खरिद, (खريد) *adv.* bought, purchased.

खरिहान, a threshing-floor.

खरी, chalk.

खरेहा, a hare.

खलिआ, *adj.* empty; *Prov.* खलिआ हाथ मूह नहिँ पैस, a man does not lift an empty hand to his mouth.

खवास, (खवास), a male servant; *Prov.* चोरक संग चोर, पहरूक संग खवास, with other thieves he is a thief, but in the presence of the watchman, he is simply a servant.

खस, *v. n.* to fall, to fall down, to stumble. *The usual word for "to fall," in Maithili with or without पर or पड़, e. g., खसि पड़ब, "to fall down" = the Hindí गिर पड़ना. The Past Part. is used idiomatically in the phrase बेर खसल, it is the afternoon.*

खसन, खसब, a fall, the act of falling; *Prov.* खसनेँ न लजाय, हसनेँ लजाय, a man is not put to shame by falling, but by being laughed at.

खसा, a kind of coarse muslin.

खसाव, *v. a.* to cause to fall, to knock down: to toss about: to pitch a tent, डेरा खसाओल (*Sal. X*), डेरा खसाए देल (*id. 18*).

खा, *v. a. Past Part.* खाएल, खाओल is rare and incorrect; 1 *retro. cond.* खैतऊँ: to eat; to receive (punishment, abuse, &c.); to enjoy.

खाएब, (*obl.* खएबा) the act of eating.

खएबाक जोग, fit to eat.

खाऊ, an eater.

खाएल, *Past Part. of* खा, eaten.

खाँचौ or खाँभौ, a basket.

खाँजौ, a net for holding mangos or other fruit.

खाकी, a beggar.

खागि, lack, want.

खाट, a bed, a couch.

खाढौ, a staircase.

खाता, a ditch, a moat.

खातिर, (खातर), *prep.* for the sake of.

खाधि, a pit, a ditch; *cf.* खडा.

खाधुर, a heavy eater.

खान, a heap; *often used in the sense of the indefinite article, e. g. (F. 49) कौन्ह कुमैटौ खान, they made a committee.*

खानातलासा, (खाने तलाश), a house-search: the searching of the house of a suspected thief by the police.

खानि, an excavation, a mine.

खाप, a cover: a tenure of land in which rent is paid in money.

खापरि, half a broken pot, used as a platter for eating from, or for parching grain.

खामिनि, (खामुनि) a mistress.

खान्ह, खान्हौ, a pillar, a post.

खाय, (*oblique verbal noun 3rd form of* खा) the act of eating; *Prov.* बुड़बक मीआँ, बकरी खाय सँ राकस, the Míyã' is a fool, he gobbles goat-flesh like a goblin.

खास, खासा (*F. 69*), (खास), special: chief, preeminent.

खिखिर, a fox; *Prov.* छोट खिखिर के मोट नागड़ि, small foxes have thick tails.

खिचड़ौ, (*Skr.* कशर, *Pr.* किसरो) a vegetable pottage.

खिड़ाव, *v. a.* to spread, to extend;

नजरि खिड़ाव (*Sal. VII*), to extend one's vision, *i. e.*, to gaze in all directions.

खिड़ाएब, a scattering.

खिन्न, *adj.* wasted away; thin, lean.

खिसिआ, *v. n.* to be fretful; to be enraged; to be angry.

खिसिआएब, fretfulness; rage.

खिसिआएल, (*Past Part. of खिसिआ*), fretful, angry.

खिसिआह, (*fem. ०आहि*) *adj.* ill-tempered, fretful, peevish.

खीचड़ि = खिचड़ी, *q. v.*

खीरि, rice-milk.

खीस, anger.

खुजल, *adj.* open: (*of a sword*) drawn (*Mars. I. 4*).

खुटा, a peg, a post; *Prov.* खुटाक बल पड़ड़ु चिकर, the buffalo calf lows on account of the firmness of the peg (to which he is tied).

खुन, *v. n.* to be engaged.

खुबसुरति, (खوبصورتی), beauty.

खुरी, the hoof of an animal: *cf.* खूर.

खुसी, *adj.* (خوشي), delighted, glad, happy: contented = खुशी.

खुहरी, splinters of wood for fuel.

खूँटौ, खूँटौ, an ear-ornament.

खूब, (खوب), *adv.* well, very, very much.

खूर, the hoof of an animal: *cf.* खुरी.

खूशी, (خوشي) *adj.* pleased.

खेड़हौ, खेढौ, *Mung* (*Phaseolus mungo*), a kind of kidney-bean which ripens in the spring.

खेत, a field: husbandry, *Hindī Loc.* खेतहिँ, in the field (*F. 12*.)

खेतमास, खेतमासु, (*Skr. माष*), a kind of bean (*Phaseolus radiatus*).

खतहिँ, *see* खेत.

खेद, खेध, pain, suffering.

खेप, (1) *v. a.* to cause to pass by: to pass (one's time *or* life).

खेप, (2) a trip, *or* journey. The weight of luggage which can be carried at one time.

खेबनहार, केबनिहार, the punter of a ferry boat, *i. e.*, the man who punts: a rower.

खेलाव, *v. a.* 3 *fut. fem.* खेलौती, (*Ná. 1*), to cause to play, *or* sport, to play with: to dally. खेलाए धमाडर (*Sal. VII*.) they sported madly.

खेलाएब, play, sport: dalliance.

खेलाओन, खेलौना, a plaything, a toy.

खेवनहार = खेबनहार, *q. v.*

खेसाड़ी, खेसारी, a kind of grain on which bullocks are fed, *hence* *Prov.* तुरक तारी, बैल खेसारी, बामन आम, कायथ काम, toddy is necessary for, a Musalmán, *khesári* for a bullock, mangos for a Bráhmaṇ, and service for a Káyasth.

खेवा, खेवाइ, ferry hire.

खेहार, *v. a.* to pursue; खेहारनेँ फिर, to continue pursuing.

खेहारब, pursuit.

खै, a pit, a trench.

खैक, a hedgehog.

खैच, *v. a.* to pull, to draw, to drag.

खेतजँ, *see* खा.

खैरात, (खैरात), alms.

खैलाह, (*fem. ०आहि*) *participial adj.* eaten.

खोइआ, a kind of conserve made from large dried mangos; *see* आमिल.



खोँदका, the bark of a tree ; a pocket, or bundle made by tying up the lower edge of a wearing cloth ; *Prov.* बुड़षक कनेआँ केँ नौ आना खोँदका, a foolish bride takes only nine annas away in her pocket (as a present) (*Sal.* IV) गहना खोँदका बाँधलि, she tied up her ornaments in the hem of her garment.

खोँता, a bird's nest.

खोँप, a house, hut ; a nest.

खोखस, the breast-bone.

खोखी, the sound produced by clearing the throat.

खोज, *v. a.* to seek, to search for.

खोजब, a search.

खोड़स, *adj.* sixteen ; (*Vid.* XXIII.

3), *there are sixteen śringāras or* graces, *see* शृंगार.

खोनाठ, hot ashes ; *Prov.* खोनाठे पोखरि अमहार, can you warm a tank by throwing hot ashes into it ?

खोपड़ी, (*dim.* of खोँप) a hut.

खोर, a heap of grain.

खोल, *v. a.* to open, unloose, खोल दे, to release.

खोलब, the act of opening, or unloosing.

खोलाव, *v. a. (causal)*, 1 *past fem.*

खोलाओलि, 2 *past fem.* खोलौलिहि (*Sal.* XVII), to get a person released.

खोआ, one who eats much.

खोँती, a severe kind of fever.

## ग

गए, (1) *interj.* usually applied to women ; lo !

गए (2), the body ; *Vid.* XIX, 3, गए साज, adornment of the body.

गए (3), *Hindī for गेल*, (*F.* 59), *see* जा.

गगन, the sky, atmosphere. *Vid.* XXXVI, 8, (*cf. id.*, XXXV, 2, गगन नकत) गगन तारा, the stars of the sky.

गंगा, the river Ganges. *Vid.* LXXVII. 2, *Skr. Voc.* गंगे, O Ganges.

गहवाह, a man who climbs trees.

गहिया, a tree.

गज, an elephant.

गजबजाहटि, confusion.

गजराज, a name of Airāvata, the elephant on which Indra rides, and which is therefore the king of elephants.

गजवाह, a netter of fish with a गाँज, or horn-shaped basket.

गंजन, a destroyer, one who destroys.

गड़, *v. a.* to fall, to be thrust into : *Prov.* कानक इले आँखि मँ गड़ल काँटी, I was about to cry, when a peg was thrust into my eye, *i. e.*, I got something to cry for.

गड़बड़ाहटि, confusion.

गड़ाँस, a halbert, a pole-axe.

गड़िवाह, a *Gáriwán*, or cartman.

गढ़, (1) a fort, a fortress, a castle.

गढ़, (2) *v. n.* to melt, to be melted ; *v. a.* to melt, to dissolve.

गढ़ब, melting, dissolution.

गढ़ाव, *v. a.* to have melted, to cause

to be melted; to have cast (*of ornaments etc.*), (*Sal. III*) गहना गढ़ाव, to have ornaments made.  
 गढ़ाई, hire for making gold *or* silver ornaments.  
 गढ़ाएब, the act of getting anything melted, a melting.  
 गणक, an astrologer.  
 गत, *adj.* gone.  
 गतर, a limb (of the body).  
 गति, gait, a manner of walking: a refuge.  
 गत्ता, a pair of boards, *or* sheet of paper, for containing manuscripts.  
 गद्गद्, inarticulate utterance; sobbing; broken language.  
 गदरि, a kind of autumn rice.  
 गदहवा, गदहा, an ass, a donkey.  
 गदहिआ, a donkey-keeper; *Prov.* बाप गदहिआ, पूत ब्रह्मचारी, the father is a donkey-keeper, and the son a saint.  
 गदा, a club, a cudgel.  
 गद्दी, *see* गद्दी.  
 गद्गद् = गद्गद्, *q. v.*  
 गद्, prose; *as distinct from* पद् *or* पद्य, verse.  
 गद्दी, गद्दी, a cushion, a seat; a throne.  
 गन, गण, a number, a mass: a sign of the plural, *e. g.*, (*Vid. XVIII, 27*) तारा गन, the stars.  
 गनी, (غنى) *adj.* rich, (*F. 72*).  
 गप्पा, a tattler, a gossip.  
 गव्य, cow's milk.  
 गमन, the act of going, going.  
 गमाव, *v. a. 2nd Past.* गमौलह; to cause to go, to pass (time &c.), *e. g.*, राति गमाएब, to pass the night.

गमाएब, the act of passing (time &c.).  
 गमार, गमारी, गमार, *adj.* inhabiting a village: rustic: a fool, foolish.  
 गमैआ, living in the village, tame (*opposed to* बनैआ, wild); *also* गमार.  
 गमौलह, *see* गमाव.  
 गंभड़ौ, an early kind of winter rice, which ripens in sixty days (*hence also called* साठौ), "gumree."  
 गर, (1) *v. n.* to melt; to flow down.  
 गर, (2) the neck = गरा, *q. v.*  
 गरज, *v. a.* (*Kanauji 3rd Pres. F. 3*, गरजत है), to roar, to bellow, to thunder.  
 गरजब, a thundering noise.  
 गरहया, putting the hand on the neck = गरदनिआ, *q. v.*  
 गरद, noise; outcry.  
 गरदनि, (گردن), the neck.  
 गरदनिआ, the act of a thrusting a person away by the nape of his neck.  
 गरदा, (گرد), dust.  
 गरब, a flowing.  
 गरबैतौ, (*fem.* गरबैतिनि) *adj.* proud (*Ná. 3*).  
 गरबंधन, the charmed ligature applied to a limb in a case of snake-bite.  
 गरभ, a womb: a foetus: pregnancy.  
 गरमौ, warmth: the hot season: venereal disease.  
 गरल, *adj.* lean.  
 गरस, *v. a.* to swallow.  
 गरसब, a swallowing.  
 गरह, a planet. (*Vid. XVIII. 6*) there are nine planets, and this

number added to the number of the oceans,—seven, makes up the number of the graces—sixteen : see खोड़स.

गरा (1), गर, the neck ; *Prov.* ग कहैत गरा हाथ, he told his servant to put his hand on so and so's neck and turn him out, but before he had got further than the ग of गरा, the attacked one came and put his hand on the other's neck, and turned *him* out, *i. e.*, the biter bit : *lit.* as he said “ग,” he found a hand on his neck.

गराएब, a swallowing, a devouring.

गराव, to swallow, to swallow up, devour.

गरास, devouring, eating. (*Vid.* LXIII, 6 &c. गरासे *for sake of metre*).

गरौब, (غریب), *adj.* poor, wretched.

गरुआ, *adj.* heavy, weighty. *Subst.* any thing weighty : a serious fact : a weighty scandal (*Vid.* XLIV, 1).

गरुड़, name of a fabulous bird on which Vishṇu rides.

गरुड़ासन, he who sits on the bird Garuḍa ; Vishṇu, who became incarnate as Kṛishṇ.

गरुहारि, *adj.* (*fem.*) pregnant.

गर्द, see गरद.

गर्दनि, गर्दनिआ, see गरद०.

गभिंन = गरुहारि, *q. v.*

गवैआ, a singer, a minstrel.

गली, a narrow road, a lane.

गवहा, (گواہ), a witness ; *Prov.* चोर केँ गवहाक नहिँ आस, a thief puts no trust in witnesses (to get him-

self off, but in the speed of his limbs).

गवैत, see गा.

गस, *v. n.* to be tight, see गसब.

गसब, the state of being tight.

गह, *v. a.* to catch, to grasp : to embrace.

गहना, ornaments, jewelry.

गहब, the act of catching, *or* embracing.

गहबर, a thicket, a forest.

गहिकी, (*fem.* गहिकिनि) a buyer, a customer ; कोइरिनिक घेघ, गहिकिनिक अनसोहात, the goitre of the Koiriní disgusted her customer.

गहिड़, गहीड़, *adj.* deep, profound.

गहूस, wheat.

गाइ, गाई, a cow.

गाउनि, a songstress.

गाएब, the act of singing, a song.

गाओल, see गाव.

गाँइँ, a small village.

गाँओ, a village, a town = गाम, *q. v.*

गाँज, गाँजी, a horn-shaped basket for catching fish.

गाँजा, an intoxicating drug, Indian hemp.

गाँडि, the anus.

गाँतौ, a small child's cloak ; *Prov.* नाँतौ केँ गाँतौ न, बिलाइ केँ जमा, the grandson hasn't even a little cloak, while the cat has a court dress.

गाँथ, *v. n.* to be tied, to be knotted.

गाँथब, the state of being tied.

गाक, a tree.

गाकौ, a grove, a wood.

गाड़, *v. a.* to bury.

गाड़ब, a burying.

गाड़ा, a cart

गाड़ी, a cart.

गाण, = गाँड़ि, *q. v.*

गाढ़, *adj.* deep, profound.

गात, the body ; a limb.

गादि, sediment of foul water.

गान, the act of singing, a song.

गाम, the womb (of inferior animals, not of men).

गामिनि, गाम्नीनि, a pregnant female.

गाम, a village, a town: *Prov.* ई बुरिबक गाम कमैताह, जनिका खान न बसुला, this fool (of a carpenter) would serve the village, where he has neither chisel nor adze: *said of one who undertakes to do a thing without possessing the means ; cf. गाँओ.*

गार, *v. a.* to wring (*clothes &c.*), *Prov.* नांगट नहायत गारत कौ, when a naked man bathes, what can he wring dry ; *i. e.*, it is of no use taking blood from a stone, *or* fining a beggar.

गारत, (*English*) a guard, barracks ; a prison.

गारी, abuse, reviling.

गाल, the cheek.

गाव, *v. n.* (*old Eastern Hindí* 3 *Pres.*

गावहिँ) *Pres. Part.* गवैत, *Past Part.* गाओल, 2 *imperat.* गाव, गावह &c., to sing ; गावै लाग, to begin to sing ; गौत गाव, to sing a song, hence *idiomatically*, to have nothing to do, to sit idly ; *Prov.* बाहरबाला खा गेल, घरक गावे गौत, the visitors have eaten and gone, and the family of the house sits idly (*i. e.*, sits hungry, the visitors having eaten everything).

गावथि, गावहिँ, गावे, *see* गाव.

गास, *v. a.* to tighten, to contract. (*Vid.* XXXIX, 7) उर गास, to tighten the chest, to draw a long breath.

गाह, *v. n.* to sing, = गाव, *q. v.*

गित, a song = गौत.

गिदर, a jackal = गौदर, *q. v.*

गिद्ध, a vulture = गौघ, *q. v.*

गिरगिट, a lizard.

गिरथाइनि, *fem. of* गिरहस्य, a mistress of a house, a lady : in *Sal.* XIX, गिरथाइन.

गिरधारौ, (*Vid.* XXI, 1,) the upholder of the mountain ; a name of Kṛishṇa who upheld the mountain Govardhana, and sheltered the cowherds beneath it from Indra's wrath.

गिरहस्य, गिहस्य, (*fem.* गिरथाइनि) a householder, a family man.

गिरि, a mountain.

गिरिश, the Lord of mountains, S'iva.

गिहस्य = गिरहस्य, *q. v.*

गिल, *v. a.* to swallow, to devour.

गौत, a song.

गौदर, a jackal = गिदर, *q. v.*

गौघ, a vulture. गिद्ध *q. v.*

गौल, *adj.* wet, muddy : benumbed.

गुच्छ, गुच्छा, a bunch : a posy, a nosegay, a bunch of fruit.

गुजर, ( گزر ) a means of living.

गुजरात, the country of Gujarát. Any wealthy and populous city such as that of Dauná Málin (*Sal.* IV) is called by this name.

गुंजरी (*Vid.* V. 4.) a damsel.

गुंजित, *adj.* humming.

गुड़, molasses; given to children in order to induce them to do something, or submit to something, hence *Prov.* ई गुड़ खैने कान ब्देदौने. you must eat this molasses, and your ears must be bored, spoken of an obstinate man who refuses to do a thing willingly, and who will have to be compelled; cf. गुड़.

गुण, a quality: a virtue, a good quality: a woman's charms.

गुणसंत, *adj.* (*fem.* गुणमति), possessing good qualities, virtues.

गुन, (1) *v. a.* to count, to consider; to remember, care for.

गुन, (2) a rope, a string, a tow-rope, a bow-string: a quality; a virtue, a good quality; a woman's charms: multiplication, so many times, दस गुन, ten times: (*Vid.* LXIII, 2)  $5 \times 2 \times 10 \times 10 \times 100 = 1,00,000$ .

गुनब, counting, consideration.

गुनबत, (*fem.* गुनबति), गुनसंत, (*fem.* गुणमति), = गुणसंत, *q. v.*

गुनवाह, the man who tows a boat.

गुप्त, *adj.* hidden, secret.

गुप्तनाम, (گم نام), *adj.* anonymous: गुप्तनाम दरखास्त, an anonymous petition.

गुरबा, (غربا), poor people, the poor.

गुरिआ, a bead.

गुरु, (1) *adj.* heavy, weighty: cf. गरुआ.

गुरु, (2) a person of importance: an elder: a spiritual preceptor: (*Vid.* XVI. 5.) *The preceptor of the Daityas, who were the enemies of the Gods (see बैरी) was S'ukra, who*

*gave his name to the fifth day of the week,—Friday (शुक्रवार).*

गुरुजन, the elders, or senior members of a family.

गुरुतर, *adj.* very heavy.

गुलगुलाहटि, whispering, a whisper.

गुलेती, a bow for shooting pellets of earth.

गूँथ, *v. a.* to tie, to bind, (*e. g.* a nosegay as in *Sal.* X).

गूड़ = गुड़ *q. v.* *Prov.* गूड़क नफा चूटी खैलक, the ants ate the profit derived from the molasses,—small profits quickly go.

गूर, a wound, a sore.

गुँस, the neck.

गुँसहार, a neck-lace.

गुँह, a house.

गे, *Interj.* applied only to females; ho!

गेआन, knowledge, understanding, wisdom. (*Vid.* LI, 4, गेआने, locative).

गेठरी, a bundle, a parcel.

गेडुली = बेडुली, *q. v.*

गेन, a ball, sphere.

गेना, name of a flower.

गेन्हारी, name of a flower.

गेल, गेलऊँ, गेला, गेलाह, गेलि, गेली, गेलैँ, see जा.

गेह, गेहा, a house.

गै = गे, *q. v.* also लो!

गैँची, a kind of fish.

गैवाह, a tender of cows.

गो, *v. a.* to hide, conceal. *Indecl.*

*Part. indifferently written गोइ, गोई, and गोए by Vidyapati, as it suits his metre. गोइ or गोए धर, to conceal. गोए is often used adverbially, meaning secretly.*

गोआर, (*fem.* गोआरिन) a Gowálá.

गोइठा, dried cow-dung cakes used for fuel; see कड़ड़ा, गोरहा, चिपरी

गाए, see गो.

गोएँड़, गोएँड़ा, see बाध.

गोकुल, name of a country, where Kṛishṇa spent his boyhood.

गोचर, range, scope. नयन गोचर, the range of the eyes.

गोट, *affix denoting number, with an idea of uncertainty, e. g., कै गोट*, about how many? गोट पाँच एक, about five or so: गोट गोट, one by one.

गोट, a posture of sitting on the haunches, or "hunkers," with the feet crossed, *cf.* चुकौमाली. *A position adopted by respectable people.*

गोट मार, to sit in this position.

गोटल, a shed set apart for keeping dried cow dung in.

गोड़ the leg.

गोड़यरिआ, the foot board of a bed,—the end where the feet lie.

गोड़ैत, गोड़ैतवा, a village servant, the Gorait, the officer whose duty it is to carry out orders issued by Government to the zamíndár.

गोद, lap; गोद करि ले, to take in one's lap, *cf.* *Vid.* LXXIX, 5.

गोन, gum.

गोनर, a dung-hill. *Prov.* गोआरक गोनर दुऊ दिश चिकन, a Gowálá's dung-hill is neat on both sides. *i. e.*, every man does his own caste business well, to the smallest particulars.

गोबर, cow-dung.

गोर, (*fem.* गोरि) *adj.* fair, pale; *this complexion is considered a beauty in a woman; hence Prov.* गोरि माग गौरबेँ आन्हरि, a fair woman is blinded by pride.

गोरखधन्हारी, a labyrinth: anything much confused in its meaning. गोरख was a celebrated saint or prophet of the time of Kabír, otherwise known as गोरखनाथ; a धन्हारी is a place for keeping wealth (धन),—and hence any private receptacle for receiving a hoard. Hence it comes to mean a habitation as it does here. गोरखनाथ built for himself a celebrated house (a kind of maze), with so many winding passages that no one could find his way into it. गोरखधन्हारी hence means anything complicated, such as the poem (*Vid.* XVII.) in which the word occurs: it also means a "puzzling," which can be taken to pieces, and put together with difficulty, and which most Indian *sonárs* can make under that name.

गोरहा, a long flat cake of cow-dung used as fuel. See कड़ड़ा, गोइठा, and चिपरी.

गोरा, an English soldier, as distinct from a तिलंगा or native soldier.

गोरौन, गोरौन्ह, *adj.* rather fair coloured, fairish.

गोल, *adj.* round, circular, globular: *Hence subst.* a heap, a mass; an ascetic's bowl carried by votaries of S'iva.

गोला, a warehouse: a granary.

गोली, a ball, a bullet; *Prov.* गोली कतङ्ग जाय, महीना सँ काम, his bullets fly (wildly) in all directions, (but the soldier does not care), his business is to draw his monthly pay, *i. e.*, never mind how you do your work, so long as you get paid for it.

गोलौन्ह, globular.

गोसैआ, गोसाँइ, (*fem.* गोसाउनि), a man who has mastered his passions: a hermit, an anchorite: a god: a family deity: the sun, *or* moon, a common phrase is गोसाँइ लुकभुक करैइथि, the sun is about to set: a lord, a master.

गोसाउनि, (*fem.* of गोसाँइ), a family goddess.

गोहि, an alligator.

गौँआँ, *adj.* belonging to a village; *subst* a village.

गौँठि, dry dung.

गौँत, cattle-urine.

गौँनिहार, a singer.

गौरनल, (*English*) a Governor.

गौरमिंट, (*English*) Government.

गौर, (*fem.* गौरि), गौरा, (*fem.* गौरी *or* गौरिआ), *adj.* fair, pale.

गौरब, respectability: honour, sense of honour, (*Vid.* XLI, 4): pride, (*Vid.* XLIII, 4.)

गौरौ (1), the goddess Durgá.

गौरौ (2), *see* गौर.

ग्रामौ, *adj.* belonging to a village.

ग्रौखम, the hot season.

## घ

घट, *v. n.* to happen, occur.

घटब, an occurrence.

घटा, a cloud (*colloquial*).

घटिआ, a Bráhmaṇ who attends at a *ghát* *or* landing-place.

घट्टी, deficiency, lack.

घड़ी, a division of time. *In Mithilá*, 4 *gharís* = 1 *pahar* = 3 hours.

घड़ेर, (*F.* 33) confusion, entanglement.

घताह, (*fem.* •आहि) *adj.* cunning, deceitful.

घत्ता, a device, stratagem.

घन, a cloud.

घनघनाहटि, a great noise *or* disturbance.

घबहा, *adj.* full of sores *or* wounds.

घमँइ, respectability: a feeling of respectability, pride.

घमला, an earthen water basin.

घमएल, *adj.* perspiring.

घमौरि, a plant producing bead-like seeds. घमौरिक दाना, the seeds of this plant: a seed necklace.

घन्धौरौ, "prickly-heat."

घर, a house, a home: a room, सयन घर, a sleeping chamber. घर घर मँ, *or* घरे घरे (*locative*), in every house, from house to house: घर छप्पन जाह, go home: a wife; *Prov.* ओभा गेलाह, घर हाथ बिहाथ के घर, the Ojhá has gone away, and left his wife to the care of many, *spoken of a wife who is unfaithful in the absence of her husband; cf.* ओभा.

घरणि, the mistress of a house, a wife; (*Vid.* XVI, 7) the wife of Nanda was Yaśodá, who was mother of Máyá, *or* delusion, an incarnation

of Durgá, see तनया: (id. 3) the wife of Káma Deva, who took bodily form as Pradyumna, was Rati, the goddess of sensual delight and love; see तनय, भगनी-पति, सुता, and दच्छ.

घरवाला, a master of a house: a householder.

घरुआ, a house.

घरैआ, *adj.* belonging to a house, domesticated, tame.

घाओ, a wound, a sore.

घाट, a landing-place: a defile: the bank of a river at a crossing (*Sal.* XVIII), घाटे घाटे, (*locative*) at every *ghát*: a ferry: *adj.* less, inferior to.

घाटि = घट्टी, *q. v.* [cold.

घाड़ी, shivering, or contortion from घातौ, (*fem.* घातिनि) one who wounds, a robber, a murderer.

घानी, the quantity of grain thrown into a pot at one time to be parched.

घाम, घामा, heat: perspiration, घाम बिंदु, beads of perspiration.

घिना, *v. n.* to be disgusted, nauseated.

घी, *ghi*, clarified butter.

घीच, *v. a.* to draw, drag.

घुघुर, a kind of anklet, with bells attached.

घुट्टी, the ankle; *Prov.* मारी घुट्टी, फुटे लिलाट, (he says) he was beaten on the ankle, and his forehead is cut, (*of a false complaint*).

घुड़वाह, (*more properly* घोड़वाह) one who takes care of horses, a groom.

घुम, *v. a.* to turn, to make go round.

घुमब, a turning, a whirlpool.

घुर (1), *v. n.* to turn, revolve: घुर, or घुरि आ, to return, (*Sal.* III) हिआ हारि घुरब, I shall return broken-hearted; *cf. id.* VIII.

घुर (2), a turning.

घुरची, a twist, tangle; entanglement.

घुरम, *v. n.* = घुर, *q. v.*

घुरमा, a sweetmeat prepared in honour of Satya Náráyan.

घून, the wood-worm, a weevil; *Prov.* जबक साथे घून पिसाई, with the barley he grinds the weevils, *i. e.*, a great man in trouble carries with him in his fall a number of small ones: (*F.* 6) तनिकऊँ लागल घून, he was attacked by the wood-worm.

घूर, a fire of cow-dung; *Prov.* घर जरैन्हि घूर बुताव, when his house is on fire, he puts out the *ghúr*, *i. e.*, in many difficulties he grapples with the least.

घूलल, *adj.* over-ripe, too ripe.

घेच, an aquatic plant, whose white stalk is eaten by the poor.

घेघ, goitre.

घेर, *v. a.* to surround (*Sal.* XIII), घेरल चारुदीस डेडढी, they surrounded the house on all sides: to stop, to hinder, घेर, घेर ले, to surround, collect, *e. g.*, a herd of cattle.

घेरब, a surrounding.

घेड़, = घेर, *q. v.*

घेड़ब, a surrounding.

घैर, a bunch or cluster of fruit, *such as* plantains.

घैल, a water-jar.

घाँच, the ankle.



घोघट, a veil, a covering for the face :

घोघट सार, to cover the face (*as is done by women when meeting a stranger*); *Vid.* XXIII, 5, सिर खेलि घोघट सारी.

घोघी, a kind of cloth used like a cloak.

घोड़, a horse, (*Vid.* LXXXII, 2), घोड़वो, even a horse.

घोड़वाह, *see* घुड़वाह.

घोड़सार, a horse's stable.

घोड़हिआ, a horse-dealer.

घोड़ा, (*fem.* घोड़ी) a horse = घोड़, *q. v.* (*said to be borrowed from Hindí*).

घोर, *adj.* frightful, fearful, dreadful : dark, black.

घोरुआ, damp, moist : (*Sal.* XIV), *it is the custom among athletes, to besmear their bodies, when covered with perspiration, with dry earth which, owing to the body being moist, adheres. Imitators, however, who do not exert themselves, but who wish to pass themselves off as muscular men, have to smear their bodies with moist earth :* घोरुआ माँटी देह मँ लगाव, to apply moist earth to the body, *cf. id.* XVII.

घोल, a great bustle, *or* noise.

घौआ, *adj.* covered with sores.

घौर = घैर, *q. v.*

## च

चओर, the tail of the *Borassus Flabelliformis* used as a fly-flapper, a "chowry."

चक, a circle : a paste-board : = चाक, *q. v.*

चकभाउर, the act of flying in circles like a hawk.

चकमक, brilliancy, glitter. *adj.* brilliant, shining.

चकराई, breadth, extent.

चकरी, a millstone.

चकला, a paste-board, = चाक, *q. v.*

चकवा, the Bráhmaṇi duck, *Anas casarca*, a bird of a snowy white colour.

चक्की, a millstone.

चकू, (چاقو), a knife : *esp.* a knife for cutting betel-nut.

चकेवा = चकवा, *q. v.*

चकेर, the mountain partridge, *Perdix rufa*. *Said to be enamoured of the moon : also to have a graceful gait and beautiful eyes, to each of which, either of these of a woman is often compared : hence used to signify a beloved woman.*

चचरा, a kind of vegetable.

चंचल, *adj.*, (*Fem.* चंचला, and चंचलि). unsteady, tremulous : fickle.

चटकन, (चाट), the palm of the hand.

चटपट, *adv.* at once.

चटसाला, (*Skr.* चेट), a school.

चटिआ, a student.

चट्टी, a place where carts meet to sell grain, a small market, a "chutty."

चढ़, *v. a.* and *v. n.*, (3 *Simp. Pres.* (*Vid.* LXXXII, 2) चढ़इक for चरैक, *see Gram. App.* § 104 : *Sal.* XXI, चढ़ेक for चढ़ैक, *genitive of the third oblique form, of the verbal noun*), to rise, to mount, to mount a seat, to sit, to approach.

चढ़ती, a rise in price.  
 चढ़ब, the act of rising.  
 चढ़मुतवाह, (one who makes water standing up) a slang term for a European.  
 चढ़ाब, the act of causing to mount.  
 चढ़ाक, a rider, one who is fond of riding on, or mounting things, (such as trees, &c.)  
 चढ़ाव, *v. a.* to cause to mount; to put: to fasten in any position; to tie: to apply (an unguent or ashes).  
 चतुर, *adj.* clever, dexterous, wise.  
 चतुरता, cleverness, dexterity.  
 चतुरपन, = चतुरता, *q. v.*  
 चतुराई, चतुरै, = चतुरता, *q. v.*  
 चतुरानन, he who has four faces, Brahmá. [fortnight.  
 चतुर्थी, the fourth day of a lunar  
 चतुरदसौ, चतुर्दसौ, the fourteenth day of a lunar fortnight.  
 चनचनाहटि, speaking loudly, vociferousness.  
 चनदरमा, चनरमा, the moon.  
 चनवा, expansion, breadth.  
 चंद्र, चंद्रा, चंद्र, चंद्रमा, the moon.  
 चंदन, sandal-wood: (Ná. 4) चंदनक गच्छिआ, a sandal-wood grove or tree.  
 चंद्रहार, a necklace.  
 चपल, *adj.* fickle.  
 चपलता, fickleness, wantonness.  
 चपेटा, the palm of the hand, a blow with the palm of the hand, a slap.  
 चभच्चा, a small pond or tank.  
 चमड़ा, (*dim. of चाम*), skin, leather.  
 चमेटा = चपेटा, *q. v.*  
 चमेलौ, a kind of flower which yields a fragrant scent.

चमोटौ, a strip of leather.  
 चंपक, name of a tree, or its flower.  
 चर, *v. n.* to feed, to graze (of cattle).  
 चरण, चरन, the foot.  
 चरना, a small cloth tied tightly round the waist: (Sal. XI) चरना चढ़ाव, to put on this cloth.  
 चरब, the act of grazing.  
 चरवाह (1), a slave, a servant.  
 चरवाह (2), चरवाहौ, a tender of cattle.  
 चराई, the wages of a herdsman: the grazing of a field: चराईक मोकइमा, a cattle trespass case.  
 चराब, the act of tending cattle.  
 चराव, *v. a.* to tend, or graze cattle.  
 चरित, actions, deeds: the tale of a person's deeds.  
 चर्चाइक, a gossip.  
 चल, *v. n.* to move: to go: to hasten (Sal. XXI) चलबे, *instr. of 1st form of verbal noun* by going.  
 चलि हो to go out, चलि भेलि (Vid. XXI, 1), she went out. चल or चलि आ, to come away, चल or चलि जा, to go away, (Sal. XI) to arrive.  
 चलब, going, travelling: speed, rate of speed.  
 चलतौ, increase in reputation or fame.  
 चलाना, *adj.* despatched; *esp.* sent up for trial (*e. g.* F. 44).  
 चलित, *adj.* set in motion, agitated.  
 चङ्ग, *def. num.* the four.  
 चङ्ग दिसि, *adv.* the four directions, on all sides.  
 चाउड़, ashes.

चाउर, rice : *Prov.* चाउर ताउर है नहिँ कनिसार धिपाव, you have no rice &c., and yet you are having the parching-furnace lit.

चाँकी, a kind of cattle food, composed of spring crops cut before they are ripe, and then dried.

चाँड़ी, a prop, a support, a temporary pillar.

चाँद, the moon : चाँद मंडल, the circle of the moon.

चाँप, *v. a.* to press, squeeze.

चाँपब, the act of pressing.

चाक, a cart wheel : a potter's wheel : a paste-board on which flour is rolled with a बेलना *or* rolling pin.

चाकर (1), *adj.* broad, wide.

चाकर (2), a paid servant, *opposed* to चरबाह (1), an unpaid servant.

चाकू, (چاقو), = चकू, *q. v.*

चाट (1), *v. a.* to stroke, to lick.

चाट (2), the palm of the hand : a slap, a blow.

चाटी, a slap, a blow.

चान, the moon : चान चाँग, a moon-like body : *at the festival called Chaur chandá, food and sweetmeats are not eaten until the moon rises, hence the proverb, ऊगह चान, की लपकह पूड़ी, let the moon rise, that you may snatch at the cakes, used with reference to one who is impatient.*

चानन, sandal-wood : an unguent of sandal-wood paste, *whose application is said to be very cooling to the body : it is noted for its fragrancy, and hence is contrast-*

*ed with the सीसर tree which has no fragrancy, and bears no fruit, but which has a beautiful flower.*

चाननी, moon-light, moon-beams.

चानी, silver.

चान्ना, the sister of Fátimá the mother of Hassan and Husain.

चापी, *or* चाफी, a lake.

चाम, skin, leather.

चामर, the tail of the *Borassus flabelliformis* ; a fly-flapper, a "chowry."

चार, a thatch.

चारि, *adj.* four.

चारिम, *adj.* fourth. (*Vid.* XVI, 5). *The fourth day after S'ukrabár (Friday) is Sombár (Monday), see गुरु, बैरी. The fourth after S'ukra, the Guru or preceptor of the gods is therefore Som, or the moon. Som married the fourth daughter of Daksha, viz. Rohiní.*

चार (1), *def. num.* the four.

चार (2), चारू, *adj.* tender, delicate : exquisite.

चाल, a calling ; (*Sal.* XX.) चाल कर, to call out.

चालनि, a sieve : *Prov. concerning a man who is extravagant : कोन पुरुख क भेलऊँ गाय, चालनि ले दुहावे जाय, of what man have I become the cow ? he has brought a sieve to milk me. Cf. रूप.*

चाली, an intestinal worm.

चालोस, *adj.* forty.

चाह, *v. a.* and *v. n.* to wish for, to desire : to wish, *forming a desiderative with the third oblique form of*

*the verbal noun of another verb :*  
see gram, § 190, e. g. करै चाह, to wish to do, धरै चाह, to wish to seize : to be about to, to be on the point of, forming a compound verb in the same way.

चिकन, *adj.* slippery ; polished : shining.

चिकनिया, one who is always shining and clean : a pretty person.

चिकर, *v. n.* to cry, shout ; (*of an animal*) to low, &c.

चिकुर, hair, locks of hair.

चिकन, = चिकन, *q. v.*

चिड़चिड़ी, a kind of tree.

चिड़िया, a bird ; *Prov.* चिड़ियाक जी जाय, लड़िकाक खेलौना, the bird is a plaything for a child, but loses its life thereby, *i. e.* what's one man's meat, is another man's poison.

चित (1), *adj.* having the face downwards, see पड़ब.

चित (2), mind, intellect : senses ; heart.

चितंग = चित (1), *q. v.*

चित्रा, the fourteenth *nakshatra* or lunar mansion after the commencement of the rains.

चित्ता, a leopard, a "cheeta."

चिंता, thought, meditation: चिंता करब, to meditate.

चिन्ह, *v. a.* to know, to recognize. (*Vid.* LXVI, 10) चिन्हिऐ I recognize : चिन्ह जान, to be acquainted with a person.

चिन्हब, recognition.

चिन्हले (*Sal.* XVIII,) = चिन्हल, one with whom one is acquainted.

चिन्हार, acquaintance, recognition.

चिपरी, a small cake of dried cowdung for fuel. See गोइटा (*which is a larger kind*), गोरहा, and कड़ड़ा.

चिर, *adv.* long, slowly.

चिरंजिब, (*Fem.* चिरंजीबि) *adj.* long-lived ; used as a complimentary interjection, may you live long.

चिराव, (*Márs.* 2) *Muhammadan* 3 *Past*, चिरोलकै), *v. a. caus. of* चीर (3), to get split.

चिलतह, armour.

चिल्लू, a method of holding the palms of the hands together, in the form of a cup, so as to hold water.

चिहा, *v. n.* to gaze around one in horror, or dismay : to be astonished.

चीकन = चिकन, *q. v.*

चीकस, *adj.* pounded, powdered.

चीज, (چیز), an article, a thing.

चीठी, a letter, an epistle.

चीन, an autumn grain (*Panicum italicum*).

चीन्ह = चिन्ह, *v. a.* to mark, to note, observe, recognize, *Prov.* उपजल चाँगन पोअरै चीन्हौ, we note a man's crop by the heap of straw in his yard.

चीर (1), vestments, clothes, apparel : frequently चीरे *for sake of metre*.

चीर (2), *adj.* cut up into small pieces.

चीर (3), *v. a.* to split, to shave.

चुक, *v. a.* and *v. n.* to make a mistake : to perform insufficiently. (*Vid.* LXXIX, 2,) चुकलौह = चुकलऊँ.

चुकीमाली, a position of sitting on the haunches *or* "hunkers," *cf.* गोठ.

चुगल, a backbiter, a slanderer.

चुगलपन, चुगली, backbiting, slander.

चुचुकार, *v. a.* to pat (saying चुचु to) any person, *or* animal: to ingratiate oneself with a person.

चुड्डी, an ant.

चुप, *adj.* silent. चुप हो, to become silent, to hold one's tongue.

चुप्पे, *adv.* privately.

चुंबित, *adj.* kissed.

चुरलाह (*Fem.* चुराहि), *Participial adj.*, pounded.

चुहड़, चुहड़माल, name of a celebrated king of thieves, who lived at Mokámá, and who was the enemy of Salhes.

चूँटी, चूटी, an ant.

चूड़ा, a preparation of rice, which is first half-boiled, then parched, and finally pounded flat.

चूड़ि, bangles, *or* armlets made of glass, sealing-wax, &c.

चून, चूना, lime, white-wash: चूनक टीका, a white patch of lime on the forehead, a disgraceful mark.

चूप = चुप, *q. v.*

चूप चाप, *adv.* silently.

चूमा, a kiss. चूमा दे, to kiss (*of a woman*), चूमा ले, to kiss (*of a man*).

चूरन, powder.

चूरल, *adj.* powdered.

चूल्हि, a cooking fire.

चूगा, a chicken.

चेत, *v. a.* to care for, to think of.

चेन्ह, a mark, a sign.

चेप, a clod.

चरा, (*Sk. rचेट*), a man-servant.

चेरी a maid-servant.

चेला, (चेट), a disciple.

चेहा, *v. n.* (*Sal. XIX*) = चिहा, *q. v.*

चैत, the name of a month, *Chaitra*, March—April.

चैन, ease, calmness.

चोख, *adj.* sharp, *Prov.* नोख मजदूरी, चोख काम, sharp (good) wages, sharp work.

चोट, pain, suffering.

चोथ, *v. a.* to pluck a bird; *p. p.*

चोथल, plucked, hence thin, reduced in size; *Prov.* चरै जाय, चोथल आव, he went away to graze, and has returned thinner than before.

चोथौनी, the wages, *or* act of plucking feathers from a bird.

चोद, *v. a. coire*: चोद्वैया, a debauchee.

चोर, a thief; *Prov.* चोरक मुँह चाँद सन, a thief's face is as innocent as the moon's; चोर न्यारहिँ नथ, a thief is destroyed by justice being done him; चोर कतङ्ग इँजोत सहे, a thief cannot bear the light; चोर चोर ससिञ्जात भाई, all thieves are first cousins; चोरक भगवा डाही, burn a thief's body-cloth (*see* भगवा), *i. e.*, disgrace him as much as possible; चोर चललाह फाँसी, तँ नौ गोटा केँ संग केँ, the thief went to be hung, and took nine (honest men) with him; चोर केँ गरहया उसास when a thief is caught by the nape of the neck he is happy (that he is not knocked down by a club instead).

चोरनी, a thief's wife; *Prov.* चोर  
कमाय, चोरनी कोटी मुँह दै कानथि.  
the thief has gone out to work,  
and when his wife weeps at his  
going she has to put her head  
into a grain chest (that no one  
may hear her, and suspect).

चोराव, *v. a.* to steal.

चोरि, चोरी, theft: चोरि कर, to steal.

चौल, a joke.

चौली, a kind of tight-fitting bodice,  
*worn by prostitutes, in order  
to support and keep firm their  
breasts.*

चौर = चामर, चञ्चोर, *q. v.*

चौकना, a horse that is given to  
shying.

चौकी, a long low table for sitting  
on.

चौकीदार, a village watchman, = कोत-  
वाल, *q. v.*

चौकीदारी, = कोतवाली, *q. v.*

चौठ, *num. adj.* fourth.

चौठार्द, the fourth part of anything  
(*Vid.* LXIII, 3,)  $40 - 4 = 36$  :  
*of which the fourth part is 9  
which is नव, which also means  
youthful.*

चौड़ा, *adj.* broad.

चौड़ाई, breadth.

चौतरफौ, (چوטר فौ) *adv.* on four sides :  
on all sides.

चौतार, *adj.* clever, intelligent.

चौदह, *adj.* fourteen.

चौदिशि, चौदिस, चौदिसि, *adv.* on  
four sides: in all directions.

चौर, चोरी, a marshy place, or low-  
land: चौरही चोरी, (*H.* 54) across  
the marshes.

## छ

छत्री, *num.* six.

छकड़ी, छकड़, a cart: a bullock calf  
with six teeth which is considered  
a bad sign, hence *Prov.* मुदल  
बरदा छकड़ी, a dead bullock is  
called a छकड़ी, *i. e.*, now it is dead  
every one abuses it; *i. e.*, the  
grapes are sour.

छगाएल, *adj.* warned by experience.

छगु, *v. n.* to be pleased, delighted.

छगुएब, the being pleased.

छटरपटर, *onomatopœ. adv.* smack ;  
with a smacking sound.

छटिसार, a school.

छटिमन, a kind of tree, the *Sapta-  
parna, Echites scholaris.*

छठ, (*Fem.* छठि), *adj.* sixth.

छत, a wound. (*Vid.* XXXVIII, 3)  
नखछत, wounds made by finger-  
nails; scratches; *compounded with  
भरी, q. v.*

छत्ता, an umbrella.

छत्ती, a man of the warrior caste,  
a Kshatriya.

छथि, छथौन्हि, *see* अछ.

छन, a moment, an instant. छन छन  
कै कँ, moment by moment.

छनाक, a hissing sound, a hiss.

छप, (1) छपा, *v. n.* to conceal oneself,  
to hide.

छप, (2) छपाव, *v. a.* 3rd fut. fem.  
छपौतीह, or *incorrectly* (*Ná.* 1)  
छपौतो), to cover, to conceal.

छपब, covering, hiding.

छपन, *adj.* fifty-six.

छपा, (1) *v. n.*, *see* छप (1).

छपा, (2) a seal: an impression.

कपाएव = कपव, *q. v.*  
 कपाव, *v. a. see कप (2).*  
 कप्पा, a printed paper, a newspaper.  
 कय, destruction, loss.  
 करप, *v. n.* to jump.  
 करपव, jumping.  
 कल, (1) deceit, fraud.  
 कल, (2), कलङ्ग, कलाह, कलि, कद, *see अक.*  
 कङ्ग, 3 *pres.* of अक, a form not noted  
 in the grammar.  
 कहरौ, a shadow.  
 काउनी, the thatching or roof of a  
 house.  
 काउर, ashes : dust.  
 काँ, काँह, shade, a shadow.  
 काँक, (or *dim.* काँकौ) an earthen pot  
 in which milk is curdled.  
 काज, *v. n.* to bloom, be beautiful ; to  
 appear lovely.  
 काटल, *adj.* bruised, injured.  
 काड़, *v. a.* to leave, to desert, to let  
 go : *the indeclinable participle*  
 काड़ि, *is used as a preposition*  
*meaning, except, e. g. Sal. VI,*  
*तोहरा कारि, except you. Cf. क्वाड़.*  
 काती, the breast, the bosom, the  
 heart.  
 कान, a fether, hobble ; *Prov. गदहा*  
*गेल्लाह सरग, कान लगले गेल्लैन्हि* the  
 donkey went to heaven, and took  
 his hobble with him, *i. e.*, vices  
 follow one to a future life.  
 काया, a shadow, a shade.  
 काल, skin.  
 कावा, the calf of the leg.  
 काहरि, काहौँ, a shade, a shadow ;  
 discoloration.  
 क्विआओन, the present given to the  
 midwife at the delivery of a son.

क्विक्का, a sneezing, a sneeze.  
 क्विति, the earth. (*Vid. LIX. 3*),  
*the son of the earth was the planet*  
*Mars (संगल,) the word संगल also*  
*means Tuesday.*  
 क्विर, क्विरि आ, *v. a.* to be scattered,  
 dispersed.  
 क्विरव, क्विरि आएव, scattering, dis-  
 persion.  
 क्वी, *see अक.*  
 क्वीन, *adj.* lean, slim.  
 क्वीनी, slimness, tenuity.  
 क्वीप, a fishing-rod : the cross-bar of  
 a lever for raising water from a  
 well, see डोल, उबहनि, खंभा, and  
 देकुल.  
 क्वीप काप, *adv.* here and there  
 in different directions.  
 क्वीपा, a long flat dish of metal.  
 क्वीर, milk.  
 कुक्की, a kind of stud fastened as an  
 ornament to the nose ; *Prov. कहावै*  
*लै सैयद, चोरावै लै कुक्की,* by name  
 he is a *Sayyad*, but he will steal  
 even a nose-stud.  
 कुट, *v. n.* (or कुटि जा) (3 *fut.* used in  
*sense of present (Harkh. XI. 10)*  
 कुटत), to be released : to be  
 cured : to leave, go away.  
 कुटव, release.  
 कुधरपन, (*Skr. शूद्र*), acting like a  
 Súdra : meanness.  
 क्वुरिणँ, *see क्वुरी.*  
 क्वू, *v. a.* to touch.  
 क्वूअव, touch.  
 क्वूट, *adj.* free, untouched : uncared for.  
 क्वूति, touch.  
 क्वूर, क्वूरा, a large knife : a razor : a  
 dagger : *Prov. मुख मँ राम, बगल मँ*

कूरा, *Rám* in his mouth, and a dagger under his arm: *spoken of a smooth-tongued villain.*

कूरी, *instr.* कूरिँ, for कूरिँ, *see gram.* § 5, *add*; a small knife, a penknife; a maid-servant.

कैम, prosperity.

कै (1) = क्य, *q. v.*

कै (2), कैक, कैन्हि, *see अक.*

कैल, कैला, one who wears brilliant apparel: (*in a bad sense*) a fop.

कौकड़ा, a boy.

कौट (*Fem.* कौटि,) *adj.* small, young, कौट भाइ, a younger brother; short.

कौटपन, smallness, meanness.

कौटा, (*Fem.* कौटी) = कौट, *q. v.*

कौटाई, youth, childhood.

कौड़, कौड़ाव, *or* काड़, *v. a.* to release, unloose: to open (a door) (*Vid.* LXXVII, 1): to send away, *Prov.* किंगुर बोलत रना रनी, तखन कौड़व जना जनी, when the cricket begins to chirp, it's time to send away your friends one by one, *i. e.*, don't sit up late.

कौड़ाव, release.

कौड़ौती, ransom.

कौपी, a small umbrella made of bamboos and large leaves.

कौमुख, one who has six faces, the god of war, *Kártikeya.*

कौ, *num.* six.

कौड़, a strong, robust boy.

कौड़ा, a boy.

कौराठ, an ash heap, *cf.* काउर.

## ज

जइओ, *conj.* although.

जउबति, a damsel, a girl.

जँ, *conj.* if.

जक, *adv. & prep.*, as, like, as it were.

जकर, जकरहिँ, जकरा, *see* जे.

जकाँ, *adv. & prep.* like, as.

जखन, *adv.* when.

जग the world. (*F.* 37) जग जानित known throughout the world, famous. जगजिआर, famous. (*F.* 5) जग भर (*or* भरि) the whole world; *or* throughout the world.

जगजिआर, *see* जग.

जगत, the world; जगत भरि, having filled the world, *hence* throughout the world; जगत जननि, the mother of the world: a proper name, name of the maternal uncle of Chuhar Mál.

जगदीशन, (*F.* 55) God.

जगला, *adj.* (*for* जगलाह) wide-awake = जागल; *Prov.* जगला पुरुखक नहिँ होए नास, destruction never comes to him who is wide-awake.

जग, a sacrifice, an offering.

जंग, equipment.

जंगल, a wood, a forest, a wild, a jungle.

जंगला, a grating: *esp.* the wooden grating at the top of a well to prevent any person falling in: window-bars.

जगह (جگه), place.

जगाव, *v. a.* (*caus. of* जाग), to awaken.

जजन, a sacrifice, an offering.



जजमान, one for whose benefit sacrifice is done: a householder: a customer: one who seeks for any thing.

जंजाल, confusion, trouble.

जड़ाऊ, *adj.* studded or set with jewels.

जड़ि, a root. जड़ि काट, to cut off by the root. (*F.* 11.) जड़ि कटौलक, he caused the paddy to be cut off by the root.

जढ़, dull, ignorant.

जंट, (*English*), a Joint-magistrate.

जत, *adj.* as much as, such.

जतन, effort, endeavour, device: shampooing.

जतवा, *Rel. pro.* whatever.

जतेक = जत, *q. v.*

जदि, *conj.* = जाँ, *if.*

जन, जना (*F.* 17), (*Fem.* जनी, *Letter*), a man, a person; a labouring man.

जननि, जननी, a mother.

जनम, (1), birth, life, existence. जनम भर (*or भरि*), *or* (*Sal.* II) जनम पाए, having filled one's life, hence ever since one's birth: जनम जनम (*Sal.* XV), throughout all future lives.

जनम, (2) *v. n.* to be born; *Prov.* जनमस पूत जाड़ि मरे, ढीढ़ा ला श्रीभाई, a son who has been born, (*i. e.*, is living) is dying of cold, while they are performing incantations for the safety of a child in the womb, *i. e.*, a bird in the hand is worth two in the bush.

जना, (*F.* 17) = जन, *q. v.* *Cf.* षोड़.

जनि (1), *conj.* not. (*Prohibitive only used with imperative.*)

जनि (2), *adv.* and *prep.* as if, like, as it were.

जनिक, जनिकर, जनिका, जनिकाँ, जनिकै, *see* जे.

जनितऊँ, *see* जान.

जनी *Fem.* of जना, *see* जन, षोड़.

जनु (1), *conj.* not (*Prohibitive, only with Imperative*): (*Finali sensu*) in order that not (*with Conditional or Prospective Present*), *see* जनि (1).

जनु (2), *adv.* & *prep.* as, like, as it were, *see* जनि (2).

जनेर, *janer*, a tall species of winter millet, used as a fodder for cattle.

जनैशौ, जनैत, *see* जान.

जंत, *v. a.* to press, to squeeze.

जंतब, pressing, squeezing.

जंतर, a charm, an amulet.

जंतवा, a stone mill for grinding corn; *cf.* जाँत.

जंतु, an animal, a living creature.

जन्म, birth, life: *the Skr. form of जनम, q. v.*

जप, (1) *v. a.* to utter, to murmur, to say.

जप, (2) muttered prayer, silent prayer.

जपब, muttering.

जब, *adv.* when: *also conj.* if (*e. g.* *Ná.* 4).

जमा, a kind of court dress, principally made up of white petticoats.

जमाई, जमाए, a daughter's husband, a son-in-law; a bridegroom.

जमादार, ( *جامادار* ), a Jamadár (*of a native regiment*), a head-constable.

जमान, (جوان), a youth, a young man.  
 जमानत, (ضمانت) security, bail.  
 जमाय = जमाई, *q. v.*  
 जमुना, the river Yamuná, or Jumna.  
 जमोट, a large circular ring at the bottom of a well, on which the brick work of the walls is founded. *It is made of जामुन or Jámun wood: hence its name.*  
 जय, victory: *Interj.* victory! जय राम, "Victory to Ráma."  
 जयराम, *see* जय.  
 जर, *v. n.* to burn: *Prov.* ककरो घर जरे, केओ तापे, one man's house is being burnt down, and another warms himself at it, *i. e.*, what is one man's meat, is another man's poison.  
 जरनैल, (*English*) a General.  
 जल, water, जल हीन, deprived of water, मौन जल हीन, a fish out of water, बिना जलैँ, (*F.* 10) without water: tears, जलपात, the falling of tears.  
 जलज, born in the water,—a lotus.  
 जलद, a cloud: जलद समय, the season of clouds, the rainy season.  
 जलदाता, one who pours out funeral libations for a deceased: a son *or* heir.  
 जलदौ, (جلدي), *adv.* quickly.  
 जलधर, that which holds water: a cloud.  
 जलधरौ, a water-pot.  
 जलनिधि, the receptacle of water: the ocean, whose son (*Vid.* XVIII 3.) was the Moon.  
 जवाब, (جواب) an answer: an explanation, *Sal.* XXI, सभटा जवाब कहि

देल, he explained the whole affair: responsibility.  
 जस, glory, fame.  
 जसु, *see* जे.  
 जहर, (زهر) poison.  
 जहलखाना, (*English* "jail," and خانه) a jail, a prison.  
 जहाँ, *adv.* where.  
 जहाज, (جہاز) (*old Eastern Hindí accusative plural* जहाजहिँ, *F.* 29), a ship.  
 जहान, (جهان), the world.  
 जहिना, *Rel. adv.* as.  
 जा (1), *v. n.* (*the following forms have been noted in the selections.*  
 3 *Simple Pres.* जाई, 3 जाए, जाय: *Pres. Part.* जाइत, *Fem.* जाइति: *Fut.*, 1 जाएब, 2 जैबह, 3 जाएत; 2 *Imperat.* जाऊ, जाह (*sometimes जाहे for sake of metre*) जाऊ, and जाहू: 3 *Retro. cond.* जाइत, or (*Hindí, F.* 40) जाता: *Past Part.* गेल: 1 *Past*, गेलऊँ, 3 गेलाह, (*of which गेला, is an abbreviated form*), *Fem.* गेलि and गेली (*for गेलीहि*): *Indecl. Part.*, जाइ. जाए, जाय: *Adv. Part.* गेलैँ, जाइतैँ, जैतहिँ, and जैतहिँ. To go, बहराय जा, to go out, जाए जुम, to arrive, जाऊ जाऊ, go, be quick: to go away: to stop, to cease (*as rain*): to be destroyed. *With Past participle, and sometimes with Indeclinable participle of another verb, it gives a passive sense, e. g., कहल जा, and sometimes कहि जा, (Vid. LXXIII, 4) and Irreg. कहिअ जा (Vid. XXXI, 2) (for explanation of कहिअ, see कह), to be said: with*

*Indeclinable participle of another verb forms a numerous class of compound verbs, e. g., भसि जा to float away, सेपि जा to entrust. जा (2), see जे.*

जाइ. जाइत, जाइति, जाइतै, जाई, जाए, जाएत, जाएब, (1), see जा (1).

जाएब, (2), the act of going: motion.

जाँघ, the thigh; the leg.

जाँत, जंतवा, a mill-stone; *Prov.* जाइहौ पटना जोड़ा एक जाँत, I go to Patna for a pair of mill-stones, like a Newcastle man going to London to buy coals.

जाग, *v. n.* to awake from sleep, to arise, to have one's passions aroused; *Past Part.* जागल, awake. *In Vid. X, 7, जागौ, for जागि (Indecl. Part.), for sake of metre.*

जाट, जाटि or जाठि, the central post of an oil or sugar-mill; the central post of a tank.

जात, जाति, race, caste, kin.

जाता, see जा (1).

जादू, (جادو), magic, enchantment.

जान, *v. a.* 3 *Pres.* (F. 35) जान: 1 *Retro. Cond.* जनितहुँ (*Vid.* LIII, 5.) *Pres. Part.* जनैत (F. 30 gives the Kanauji जानत) to know, to understand, to pretend: *Irregular Passive*, (*Vid.* XLI, 5) जानिरे, it is known; so the form is explained by pandits, but it may also be the 1 *Sim. Pres.*, 'I know.' *Past. Part.* जानल, known, जानल अर्थ, that of which the meaning is clear.

जाननिहार, knowing, सभ जाननिहार, omniscient.

जानब, knowledge.

जाप, *v. a.* to mutter, to recite.

जापब, reciting, muttering.

जाबजिब, जाबजीब, *adj.* lifelong.

जामाय = जमाई, *q. v.*

जाम, a *pahar*, or watch of the day or night. (*Vid.* XXIX. 3.) जामे *Instr. used for Loc.*

जामिनि, the night.

जामन, a kind of tree with a bitter purple fruit.

जामीन, that which is born, a son; *Prov.* (on an unworthy son) हरिनक जामीन सूगर भेल, दुडु भागि कै जंगल गेल, a hog has been born to a deer, and both have run away to the forest.

जार, *v. a.* (*caus. of जर*) to set on fire, to light, to burn: आगि जार, to light a fire.

जाल, a net: a collection, mass.

जासँ, see जे.

जाह, see जा (1).

जाहि, जाहि लय, जाही, see जे.

जाहु, जाहु, जाहे, see जा (1).

जि, *v. n.* = जी (2) *q. v.*

जिअब, life.

जिआ, life: (*Sal.* XXI) जिआ ले, to come to life.

जिआन, (जيان), harm, fault (*Sal.* XIV).

जिउ, life, soul.

जिजिर, a chain.

जिनका, see जे.

जिब, = जीब, *q. v.*

जिबयु, see जी (2).

जिबन, = जीबन, *q. v.*

जिमि, *adv. and prep.* like.

जिमि जीमो, = जिमि.

जिले, ( ضلع ) a district.

जिह = जीह, *q. v.*

जी (1), life : *an affix of respect as in the Letter, p. 2.*

जी (2), जि, *v. n.* (3 *pros. cond.* जीबथि (*Vid. X, 10*), जीबे (*Vid. II, 5*), 3 *imperat.* जिवथु (*Vid. LVIII, 2*), 3 *fut. fem.* जीउति (*Vid. X, 1, &c.*), *past part.* जीउल) : to live.

जीउ, life, soul.

जीउति, जीउल, *see* जी (2).

जीति, victory.

जीन, ( زين ) a saddle.

जीब, life, (*Vid. X, 10*) जीबथि जीबे, she may live in her life, *i. e.* live indeed : soul, जीब दे, to give one's soul to a thing, to do it with all one's heart.

जीबथि, *see* जी (2).

जीवन, life.

जीबा, (*F. 14*) *adj.* living.

जीमौ, *see* जिमि जीमौ.

जीह, the tongue.

जुआनी, ( جوانی ), youth ; manhood.

जुग, a pair : both, कुच जुग, (my) two breasts : a period of time, an age ; *repeated becomes an adverb*, जुग जुग, for ages.

जुगल, = जुगुल, *q. v.*

जुगुति (*Skr. युक्ति*), device : dexterity.

जुगुम, जुगुल, a pair.

जुटे, *adj.* (?) together, (*F. 57*).

जुड़ाएल, *adj.* having one's fill, satisfied.

जुद्ध, a battle.

जुनि, *conj.* not = जनु (2) *q. v.*

जुना, a grass rope.

जुबति, a damsel.

जुबराज a prince : an heir-apparent.

जुबानी, ( زباني ) *adv.* by word of mouth.

जुम, *v. n.* to arrive : to approach :

जुमौ जुमौ "I'm coming," जाइत

जुम, (*Sal. VII*) or जाए जुम, (*Sal. IX*), to arrive.

जुलफी, ( زلف ). short hair : hair not allowed to grow to its full length.

जूज, जूजी, the penis.

जूट, *v. n.* to grow fat. जूटल गात (*F. 71*) their limbs waxed fat.

जूड़ा, a woman's braided hair.

जूड़, जूर, (*Item. जूड़ि, जूरि*) *adj.* cool (*Vid. L, 3*).

जूरा, the knot of a woman's hair, = जूड़ा, *q. v.*

जे (1), *rel. pro. adj. and substantival* ; the following forms have been noted ; *Nom.* जे (*with correl. से*) and जैह (*only once* (*Vid. XVII, 7*), *with correl. सैह*) : *oblique form*, जनि, जा, जाहि and (*Márs. 1*) जाही : *instrumental*, जैः *genitive*, जेकर (*only once in Vid. L, 5*), जकर, जकरा, जनिक, जनिका, जनिकर, and जमु (*F. 48* gives the *Hindí* जिनका) : *Dat.* (*Vid. L, 4*) जकरहिँ : who, which, what, that ; whoever, whatever : जाहि लै for the sake of which, wherefore ; *cf.* कि लै : जे किहु, (*F. 4*) whatever : जे केओ, whoever.

जे (2), *conj.* that.

जै तरहँ *adv.* as, like.

जैभर, *adv.* wherever, where.

जे किहु *see* जे.

जेठ (*fem. जेठि*), eldest, according to *Hindú* custom, the wife of an elder son can only talk to, or joke with her husband's younger brothers, and, similarly, a husband can only talk and joke with his wife's

younger sisters, hence the proverbial piece of advice जेठि बिआहले सभ होअ सारि, by marrying the eldest daughter of a family, all (her sisters) are your sisters-in-law (and you can joke with them). जेठौती, the share of an eldest son. जेना, *adv.* as, like. जेमाव, *v. a.* to feed : to satisfy (*Vid.* L, 8). जेमाएब, feeding. जेम्हर, *adv.* where, wherever, = जेभर *q. v.* जेहन, *adv.* as, like. जेहिं (*F.* 2) = जेहन. जेहिखन, *adv.* when. जै, *interj.*, victory! जैओ, *conj.* even, though. जैतहिं, जैतहिं, जैताह, जैबह, *see* जा (1). जैसे, *adv.* as, like. जैह, *see* जे. जोग, *adj.* fit, suitable : *subst.* name of a sept or tribe of Bráhmans : a sacrifice, a penance. जोगता, fitness, suitability. जोगमंत, great, of high dignity. जोगी, an ascetic. जोगिनिआ, a female ascetic. जोजन, a league, a measure of distance ; *Prov.* जोजन खाय, से काम अघाय, he who enjoys a property extending over a league, is disgusted at one extending over only a kos. जोड़, जोर, *v. a.* to unite, हाथ जोर or कर (कल) जोर, to join the hands in respectful supplication (*Sal.* I) : to clasp in one's arms. जोड़ब, uniting : claspings.

जोतिष, astronomy : astrology. जोती, brilliancy : brightness. जोर (1), (जोर), strength ; force. जोर बर जोर, forcibly. जोर (2), = जोड़ *q. v.* जोरि, जोरी, (*Properly Indecl. Part. of जोर, used adverbially*) tightly, firmly, *but see* जोड़. जोलहा, a man of the Jolhá or Weaver caste. *They are renowned for their stupidity, and for doing things at the wrong time, E. g., Prov.* कौआ चलल बास केँ, जोलहा चलल घास केँ, the Jolhá went out to cut grass (in the evening), when even the crows were going home ; *cf.* भुतिआ, जौ, and बहसल. जोह, *v. a.* to look for, seek. जोहब, search. जो (1), barley ; *Prov.* जोलहा जानथि जौ काटे, does a Jolhá know how to cut barley ? *i. e.*, he can't do anything. जो (2), (*Sal.* XVI) = जब, when ; जौ लागि, until. जौ, *conj.* if. जौपय, जौपै, = जौ, *q. v.* जोड़ि = जोरि, *q. v.* जोबन, youth (of a man or woman), prime. जोमति, a damsel. जोरि, a rope made of hemp, or grass ; *Prov.* जोरि जरल ऐठन ठामँ अहि, the rope may be burned, but the strands still remain ; *i. e.*, a rich man who is come down in the world retains his pride. ज्ञान, knowledge, wisdom ; (*frequently* ज्ञाने for sake of metre).

## झ

झखइति, झखै, झखैत, *see* झाँख.  
 झगड़ा, quarrel.  
 झगड़ाऊ, झगड़ाआ, *adj.* quarrelsome.  
 झट, झटझारि, *adv.* quickly; *cf.* झार.  
 झटा, *adv.* quickly: unawares.  
 झन, a chirping sound (*as of a cricket-*  
*et*): a tinkling sound.  
 झनझन, झनझनाहटि, a tinkling sound.  
 झप, (*Ná.* ३, झप दय), *adv.* at once.  
 झपइति, *see* झाँप.  
 झपट, swooping down suddenly upon  
 anything, a swoop; झपट सार, to  
 swoop.  
 झपना a cover.  
 झपसी, a long continued rain; *cf.*  
 झापस. [झापस  
 झपास, a violent shower of rain; *cf.*  
 झरना, a cascade.  
 झलफल, a dim light, twilight; *cf.*  
 झौलफल.  
 झलिवाह, a player of cymbals (झाल).  
 झाँकौ, the act of spying, *or* peeping.  
 झाँख, *v. n. pres. part.* झखैत, *fem.*  
 (*Vid.* LXXII, 5) झखइति, *verbal*  
*noun irreg.* (*Sal.* XIV.) झखै *for*  
 झाँखै, to hang down the head in  
 shame: to grieve, lament; *Prov.*  
 (*in Aghan the crops are stored for*  
*the year*) अगहन घटल झाँखव कतेक,  
 if your store is exhausted in  
 Aghan, you will lament (the whole  
 of the rest of the year); *cf.* झख.  
 झाँखी, a bush, a shrub; *cf.* झाखड़.  
 झाँकौ, a small kind of Nepáli dog.  
 झाँटि, the hair of the private parts.  
*Prov.* झाँटि उपारनेँ मुरदा हलुक, is  
 a corpse lighter by pulling out the

*jhā'ti? i. e.*, it is no use to pay  
 five rupees, when you owe a *lák*.  
 झाँप (1), *v. a. pres. part.* झपइत  
 (*Vid.* VII, 6), *indecl. part.* (*Vid.*  
 XXXVII, 2) झाँपी *for sake of*  
*metre.* To cover, conceal. झाँपि  
 खै, to cover, to conceal (*Vid.*  
 XXVII. 4. खैल *for* खैलि *for sake*  
*of rhyme*): (*Vid.* XXXII. 1) झाँपि  
 न होए, cannot be covered.  
 झाँप (2), झाँपब, the act of covering,  
 a cover: (*Vid.* XXXVIII. 4, झाँपे  
*Loc. sing.*) काँपे, चाँद संडल जनु  
 राजक झाँपे, she trembles as the  
 moon doth at the covering of  
 Ráhu, *i. e.*, as the moon when  
 eclipsed.  
 झाँस, *adj.* pungent.  
 झाक, damp firewood placed on the  
 top of a fire-place to dry.  
 झाखड़, a shrub, a bush.  
 झाड़ा, ordure.  
 झाड़ी, a small kind of drinking cup.  
 झाड़ु, that which sweeps, a broom.  
 झाप = झाँप, *q. v.*  
 झापनि, a cover.  
 झापस, a violent shower of rain; *cf.*  
 झपसी, झपास, झौसा.  
 झाम, झामा, black, over-burned bricks.  
 झामर, *adj.* having the colour of  
 झामा, black.  
 झार, (1) a series of iron bars let in  
 horizontally to the sides of a well,  
 serving as steps, like the rungs  
 of a ladder; *women sometimes*  
*threaten to drown themselves in a*  
*well, but never intend to do so:*  
*hence the saying to a man who*  
*makes great professions without*

intending to carry them out, झाड़ु  
भार डुबै रह मोहि, "you say 'Let  
me drown myself,' let go the  
*jhár*, (to which the woman is sup-  
posed to be hanging)": bushes,  
brambles.

भार (2) *v. a.* to sweep, repetition  
भारि भुरि (*Ná.* 1), having swept:  
to shake, भूट भारि at once: to  
comb, or straighten the hair.

भारव, a sweeping.

भारौ, a vase; a drinking vessel.

भाल, cymbals.

भिकभोर, *v. n.* to struggle.

भिकभोरव, struggling.

भिंगुनी, a kind of vegetable.

भिंगुर, a cricket; *Prov.* भिंगुर चढ़लाच  
बकुचा पर, कहयि, हाथौ हमर हि  
बापक, the cricket perched on a  
bundle of clothes, and said it was  
his father's elephant.

भिटुकि, (*cf.* भूटकी) a potsherd, *Prov.*  
याकल नटुआ भिटुकि बटोर, when a  
dancer is tired he collects only  
potsherds, *i. e.*, leave off in your  
prime.

भिनमा (*Sal.* VII) name of a servant  
of Salhes.

भिमभिसिच्यौ, tinkling toe ornaments.

भौल, a lake, a marsh.

भौलम, a strong bowed piece of wood  
with a heavy chain hanging to  
the two extremities. It is used  
to test the lifting powers of a  
gymnast.

भौलहौल, (*Sal.* XIV.) small lakes,  
ponds.

भौसा, a slight drizzling rain, *see*  
भापस.

भुभुञ्जान, *adj.* poor, indigent, mean.  
भुटकी, or भुटका a potsherd; *cf.*  
भिटुकि.

भुसक, an earring.

भुर, *v. n.* to wither, to be parched:  
to burn.

भुरव, burning, withering.

भुरि, repetition of भारि, *Ná.* 1.

भूठ, *adj.* false, lying.

भूर, *adj.* burnt.

भौँभ, a thicket, an impassable and  
dark collection of brambles.

भौँभन, a length of split bamboo.

भौँटि, भौँटौ, (*Sal.* XI), the pig-tail  
of hair worn by certain castes of  
Hindús.

भौँपड़ा, भौँपड़ी, a small grass hut.

भौखरा, low scrub, underwood; scrub  
jungle.

भौर, broth, soup.

भौरौ, a small bag. भौरा, a *ditto*  
of a larger kind.

भौल, lampblack, soot.

भौलफल, the time for lighting lamps  
when night has set in; *cf.* भूलफल.

भौँसल, *adj.* half-burned, scorched.

## ट

टका, टका, टका, money: a rupee:  
*Prov.* (*in Musalmán dialect*)  
मँ सरि जैहौँ, टकवा न भजै हौँ, I may  
die, but I won't change a rupee,  
(*of a miser*).

टकुआ, (*Dim.* of टाकु), a small  
skewer.

टकुरौ, a needle, a spindle.

टका, *see* टका.

टंक, a spasm, a pang.

टंगरि, the foot, the leg ; टंगरि साबित  
हो, to have one's foot established,  
hence to dare (*Sal.* X) ; cf. टाँग.

टट्टी, a mat ; a screen, a mat shutter  
or door.

टनटनाहटि, a tinkling sound : tink-  
ling.

टभका, fresh water, water newly  
drawn.

टर, *v. n.* to break, नीन न टर  
(*Vid.* LIII, 3), my sleep did not  
break.

टहल, a servant.

टा, a definitive suffix used after nu-  
merals, e. g. षौटा, six, see Letter.

टाँग, (1) the leg ; cf टंगरि.

टाँग, (2) *v. a.* to hang, to hang up (*Sal.*  
VII) : टाँगि दे, *id.* (*Sal.* XVIII) ;  
*Prov.* about two misers, साँगै जाय,  
तेँ टाँगै चाह, one goes to beg, and  
the other wants to hang him ;  
to cause to carry, to load : *Prov.*  
(a weaver addresses a man who  
has seized him to carry a load,  
but who is delaying) टंगबह त टाँगह,  
नहिँ त नौ नरौक चर्कति होएत, if  
you will load me, load me quickly,  
otherwise I shall lose an amount of  
work corresponding to nine shut-  
tles.

टाकु, a skewer.

टाट, a mat, a screen.

टाड़ or टाड़ा, an earthen oil-pot :  
diminutive टाड़ौ.

टापौ, a kind of bamboo fish-net.

टिकुला, an immature mango, before  
the stone is formed.

टिकुली, a patch, a wafer : a secta-

rian mark on the forehead ; a  
patch of silver or vermilion on a  
woman's forehead, surrounded by  
the बेनौ, = बेदुलौ, and गेदुलौ  
*c. f.* *Sal.* XVII, XVIII.

टिकेला, a young mango.

टिटिहो, a kind of bird. *It is a bad  
omen to hear its voice.*

टौक, टौकि, a pigtail (of hair), worn  
by certain castes of Hindús, when  
worn it should be worn long.  
*Hence Prov.* नटौ पूत नड़हरा टौक,  
a gipsy's son has a short pig-tail,  
*i. e.*, is not a good Hindú ; cf. *Sal.*  
XVII, where Salhes is directed to  
shave off his pig-tail, in order that  
he may resemble a gipsy.

टौका, a mark, a patch, a commen-  
tary : a patch on the forehead,  
a mark of disgrace when white.

टुकवाह, (more properly टोकवाह), an  
asker.

टुट (1), टूट (1), *v. n.* to break : to  
be disarranged, put out of order  
(*F.* 67) : (of sleep) to cease, break.  
(*Sal.* XII) : टुटि जा (or टुटिए जा  
*Vid.* XXVI, 3) : to break in pieces.

टुट (2), टूट (2), breakage ; loss ; *Prov.*  
बेसवाक टूट सन्यासी, that (the posses-  
sion of) which is a loss to a har-  
lot (*i. e.*, chastity), is (gain to)  
a saint ; *i. e.*, what is one man's  
meat is another's poison.

टूक, a piece, portion (*Sal.* XXI) पाँचो  
टूक कपड़ा the five pieces of cloth  
which form a complete suit, see  
*p.* 19, note.

टूगर, an orphan,—one whose father  
or mother is dead.



टूट, = टुट (1) and (2), *q. v.*

टैंगर, a kind of prickly fish.

टेढ़, *adj.* crooked; *Prov.* चलै न जानौ, अंगना टेढ़, you do not know how to walk, and you blame the unevenness of the courtyard.

टेब, to note: to notice.

टेबन, the act of taking note of any particular thing: (*as a thief notes houses in which he can commit a theft on the following night*). (*Sal. X*), टेबनेँ फिर, to go about noting houses (*as a thief*).

टेबब = टेबन, *q. v.*

टोक, (1) a grove of trees, a wood.

टोक, (2) *v. a.* to ask, to question.

टोकड़ा = टिकुला, *q. v.*

टोकवाह, one who asks; *cf.* टुकवाह.

टोपड़, an application to prevent the recurrence of ague. *It is composed of certain leaves and medicines wrapped together, and is fastened to the feet or limbs.*

टोल, a quarter of a town, a village: टोले टोले (*F. 70*), in every quarter of the town.

टौआएल, *adj.* unlooked for: unnoticed.

## ठ

ठञोर ठेहर, a fixed residence, a home, *Vid. LXXXI, 4; cf. ठौर.*

ठक, *or* ठग, a robber: an assassin.

ठकल, *adj.* robbed.

ठटेरि, a worker in brass: *Prov.* ठटेरि ठटेरि नहिँ बदला होय, two workers in brass never traffic together,

(*for if they did it would be "Diamond cut diamond"*).

ठाँठि, (*fem.*) barren, (*of a woman or female animal*).

ठाट, the bamboo frame of a thatch, or of a mat house. [to stand.

ठाढ़(1), *adj.* standing erect. ठाढ़ हो,

ठाढ़(2), ठाढ़ि हो, *v. n.* (*Indecl. Part.*

ठाढ़ी, (*Sal. X.*) *for* ठाढ़ि), to stand: to stand still.

ठाढ़ब, the act of standing.

ठान, *v. a.* to drag: to hold fast, to grasp; बासर ठान (*F. 17*), to fast.

ठानब, pulling.

ठाम, ठामा, a place: appearance, form. (*Vid. II, 2, and XXXVIII, 6, ठामेँ for loc ठामे*).

ठारि, the branch of a tree; *Prov.*

ठारिक चुकल बानर, आरिक चुकल किसान, a monkey fallen from a branch, is like a cultivator who loses the crops of his field.

ठीक, *adj.* and *adv.* exact: exactly.

ठीका, a contract, piece-work.

ठेकर, *adj.* one who refuses pertinaciously to obey orders, obstinate.

ठेकाना, (*F. 31*), a fixture, an appointment.

ठेठ, *or* ठेठा, *adj.* pure, genuine.

ठेस, the act of stumbling: *Prov.*

ठेस लागे परबत, फोरौ घरक सिलौट, he stumbled over a mountain, and (out of revenge) smashed his curry stone; ठेस लगनेँ बुधि बाढ़े, stumbling increases a man's carefulness.

ठेहर, a word without definite meaning, attached to ठञोर, *see* ठञोर ठेहर.

ढेही, weariness, *see note to F. 43.*

*Trans.*; ढेही उतार, to take away weariness, to shampoo. टे० उतर, to be shampooed.

ढेऊन, ढेऊनि, the knee.

ढाँठ, the bill of a bird.

ढाकरा, a wooden peg for stirring up grain while it is being beaten in a ढँकुल,

ढोप, a drop: *Prov.* आइ भाइ केँ ढोप नहिँ, बिलाइ केँ भर मंगा, (at a wedding) not a drop of vermilion and oil have been given to the near relations, while the cat has it all over the parting of her hair: *Hence generally*, the division has been unfair.

ढोर, the lower lip.

ढौर, place, ढौरहिँ, there, *Prov.* पड़लेँ पाबह ढौरहिँ ताक, if you would find a thing lying before you, look for it there, *i. e.*, there are none so bad as those that won't see; *cf.* ढओर.

## ड

डरार, the boundary line of a field.

डकैत, a robber, a "dacoit."

डगड़ी, a winnowing basket.

डगमग, the act of trembling, *or* quivering.

डगर, waste land used for a pathway: a road.

डंक, (*cf. Sindhi डंगु*), the bite of a venomous reptile, *or* insect.

डंटी, the foot stalk of a plant: the beam of a pair of scales.

डपौ, the bark of a tree: bark.

डबू, a ladle.

डमखोर = डपौ, *q. v.*

डमरू, a tabor, a kind of drum.

डंबर, pomp.

डर, fear, alarm. *Instr.* डरैँ, through fear, *e. g.* *F. 21.*

डाँट, (1), the foot stalk of a lotus.

डाँट, (2), *v. a.* to threaten: डाँटि ले, *id.*

डाँटब, threatening.

डाँड़, (1), a staff.

डाँड़, (2), *v. n.* to stand upright.

डाँड़ब, standing upright.

डाँड़ि, a rower of a boat: a line.

डाँरा, the waist, the loins: *Prov.*

कुकुर मरथि खाय बेगर, डाँरा दिरेन्हि लोह, the dog is dying of hunger, and you have put a chain round his waist, *spoken of one who does not take proper care of the things he possesses.*

डाक, a calling out: call, the distance to which a person can make his voice heard; *hence*, influence, power.

डाकिनि, a witch.

डाकू, a robber.

डाभी, a kind of grass, used for making string. [twig.]

डार, डारि, the branch of a tree; a

डावा, a kind of large earthen cup.

डाला, a present given to the father of the bridegroom, on the departure of a marriage procession.

डिडिआ, to blubber: to cry foolishly (*as a beggar by the side of a road who gets nothing*).

डिमिकि, *onomatopæ. adv.* patter, with a pattering sound.

डुब, *v. n.* to dive : डुब दे, *id.*

डुबाव, (*v. a.*) to cause to dive, to sink (*active.*)

डुमरि, डूमरि, (*Skr.* उडुंबर), the glomerous fig tree, *Ficus glomerata*. It is said that men cannot see its flowers.

डेउढ़ी, the doorway, or entrance, of a house ; the outer portion of a house through which entrance is made into the inner portion ; *this is specially adopted when the house is a large one ; hence* a large building, a palace.

डेग, डेगे, a footstep.

डेढ़, one and a half : a few ; *Prov.* डेढ़ गोट घोड़ी, नौ गोट फौज, (*spoken of one who makes display when he cannot afford it*), the owner of one and a half (*i. e.* two wretched) mares, goes about (like a lord) with an army of nine servants.

डेढ़ गुरिआ, ढोढ़ी ले चार, a necklace reaching to the navel, with only one or two beads on it.

डेन, the arm ; the wing of a bird.

डेरा, (1), *v. a.*, and *v. n.*, to fear ; to be afraid of : *Past Part.* डेडाएल, fearful, terrible.

डेरा, (2) a temporary residence, a lodging : a tent, डेरा खसाए दे, to pitch one's tent, to fix on a place for a lodging.

डोइ, a kind of spoon, used by Musalmáns, for stirring pottage. *The corresponding word for Hindús is दाबि.*

डोंडा, a stream, a small river.

डोर, डोरी, a string : a lace (of a bodice &c).

डोल (1), the bucket of a well, *see* उबहनि, क्रीप, खंभा, and ढँकुल.

डोल (2), *v. n.* to swing. To shake, to move, to be put in motion : डोलि जा, *id.* ; न डोले, it is motionless.

## ढ

ढंग, method, manner : ability ; *Prov.* बोलक ढंग नहिँ, गेल कचहरी, he did not know how to speak, and went to the cutcherry ; (*natives always select their most eloquent friend to go to cutcherry and give evidence for them*).

ढर, *v. a.* and *v. n.* to distil ; to shed : to flow.

ढरब, flow.

ढाक, a large kind of drum.

ढाकनि, an earthen cover of a pot, &c.

ढाकी, a kind of large open basket.

ढाठ, a fence or railing.

ढाठी, manner, way, custom.

ढाबूस, a toad.

ढाल, a shield.

ढाह (1), the high bank of a river.

ढाह (2), to level, to raze.

ढाहब, levelling.

ढिठार्द, (*see* ढीठ), firmness.

ढीठ, (*Skr.* दृढ), *adj.* firm.

ढीढ़ा, a gravid womb.

ढील, a louse.

ढँकार, a belch ; *considered a sign of*

*good eating, hence Prov. घर खरची नहिँ डेउढी पर ढँकार, he has no money in his house, and yet he belches as he comes out of the doorway (to persuade people that he has had a good feed).*

ढँकुल, the counterpoise of the lever of a well, *see* डोल, उबहनि, झौप, and खंभा : a machine for pounding grain *or* bricks, a pestle.

ढँग, the stump of a tree (*Sal.* XV).

ढँकी, *or* ढँकौ, a mortar, a pounding machine.

ढँबाहि, constant repetition; pertinacity.

ढँर, ढँरि, ढँरी, a heap: a quantity: much.

ढँलमास, a sling.

ढँआई, the cost of carriage of anything.

ढँढ, a kind of non-venomous serpent.

ढँढी, the navel.

ढँल, ढँलक, a drum, ढँल ढँक, the music of drums.

ढँर, *v. a.* to make clean: to polish: adorn.

ढँरब, the act of cleaning.

## त

त, तँ, *conj.* yes: *illatively* then.

तइओ, तँइओ, *adv.* still: nevertheless.

तइखन, *adv.* at that very time: immediately.

तह, (*Vid.* XLV, 1) a sign of the *abl.* case (rare).

तक, *prep.* up to, as far as.

तकइ, *see* ताक.

तकर, तकरा, *see* से.

तकाजा, (تكاذا), dunning, repeatedly asking for anything.

तकितऊँ, तकैत, *see* ताक.

तखन, *adv.* at that time, *then*: *when declined, takes a base तखनु, e. g., तखनक, of then, of that time.*

तखनु, *see* तखन.

तंग, a horse's girth.

तंगी, a load, a burden.

तज, *v. a.* to desert: to leave: to give up.

तजब, desertion: giving up.

तजवीज, (تجويز) decision: thinking: तजवीज कर, to decide: to think; (*Sal.* XIII) तजवीज करै, she began to think, लागलि *being understood.*

तड़की, an ear-ring.

तड़तड़ाहटि, trickling.

तड़ाक, quickly, immediately; suddenly.

तड़ित, lightning.

तत, ततवा, *see* से.

ततमत, delay.

ततहिँ, *adv.* in that place, there.

ततेक, *adj.* so far, so much.

तथिऊँ, *adv.* there.

तन, the body: तनमन, body and soul.

तनय, a son: (*Vid.* XVI. 3) *the son of Rukmiṇi was Pradyumn, who was an incarnation of Kām Deb, whose wife was Rati, see भगनी, पति, सुता, and दच्छ: (id. 5) the sons of Aditi are the gods, and their enemies (बैरी), are the Daityas, see अदिति, and बैरी: (id.*

6) *the son of the sea which was swallowed by Agastya is the pearl-oyster, and its treasure is the pearl, see कुंभतनय, असन, and कोख.*  
 तनया, a daughter. (Vid. XVI, 7) *the daughter of Yaśodá, the wife of Nand was Máya, or illusion, who was an incarnation of Durgá. Hence Durgá is here called the daughter of Yaśodá: (Id. XVII, 2) the daughter of Bāṇásur the son of Bali was Ushá, and her husband was Aniruddh who was the son of Pradyumn, the son of Kṛishṇ.*  
 तनि, तनिक (1), तनिकर, तनिकञ्जं तनिका, तनिकाँ, see से.  
 तनिक (2), straw, thatching-grass; *Prov. जनिका उक्त तनिक फुकक न,* (a man) who does not know how to blow alight a straw (fire), *i. e.*, an idiot.  
 तनु = तन, *q. v.*  
 तप, penance.  
 तपसौ, one who performs penance.  
 तपोवन, a grove devoted to penance.  
 तब, तबने, *adv.* then.  
 तम, darkness.  
 तमघैल, a water-jar.  
 तमस, *v. n.* to be enraged.  
 तमसब, rage, anger.  
 तमसा = तमस, *q. v.* [obligation.  
 तमसुक, (تمسك), a bond, a written  
 तमात्ता, (تماشا) show, spectacle.  
 तमोलि, तमोलि, a seller of betel leaf.  
 तर, surface: bottom: *hence prep.* below, at the bottom of, beneath, under.  
 तरंग, a wave: a whirlpool (to

*which a woman's navel is frequently compared): love, passion: Vid. XLVI, 1, and LXXVIII, 2, तरंगे for the sake of metre.*  
 तरणि, तरनि, the sun.  
 तरफ, (طرف) a side: a party to an agreement.  
 तरल, a kind of dish consisting of vegetables cooked in ghí or oil: *it is peculiarly a rich man's food, and is supposed to be fattening; Prov. तरल खाय, पुनु गरल जाय,* he is a rich man, and yet he is lean.  
 तरागन, plural of तारा, a star (Vid. XVIII, 2), *q. v.*  
 तरास (1), thirst.  
 तरास (2), trembling: fear, terror: *Vid. VII, 5, and XXVII, 1, तरासे for sake of metre.*  
 तरासल, *adj.* thirsty.  
 तरु, a tree: a shrub, a bush, कंटक तरु, a thorn-bush.  
 तरुआरि, तरुआरिआ, a sword. [grown.  
 तरुण, तरुणत, *adj.* tender: ripe, full-grown.  
 तरुणी, a full-grown damsel (Vid. LXXIX, 1). [XIV).  
 तरंगना, name of a mountain (Sal.  
 तल, surface: bottom, base: the palm of the hand.  
 तलाई, a small pond.  
 तल्ला, the sole of a shoe.  
 तसर, silk, "tusser."  
 तसला, a rice-pot.  
 तसु, see से.  
 तह, *prep.* amid, amongst: *adv.* therefore, consequently; *cf.* तँह.  
 तहाँ, *adv.* there.  
 तहि, *adv.* therefore.  
 तहिना, *correl. adv.* so.

ता, ताक (1) (*Vid.* III, 3), *see* से.

ताँती, a leathern thong.

ताक (2), *v. a.* 3. *Simp. Pres.* तकइ  
(*F.* 18), and (*Vid.* XXVII, 4,  
and LXXIV, 4) ताकयः 1. *Retro.*  
*Con.* ताकतऊँ : *Pres. Part.* तकैत,  
to look at, to watch : to seek.

ताकब, looking at : search.

ताकेँ, *see* से.

ताख, a hollow in a wall, used as a  
shelf, or cupboard.

ताखी, a cap.

तागौर, (تاجر), *adj.* removed, dis-  
missed ; of land diluviated, wash-  
ed away ; *Prov.* मौआँ एक लेल  
जागौर, भोर होइत भेल तागौर ; घुरिकै  
तकलन्हि अपना गाँआँ, गाँड़ि नंगौटी  
फते खाँ, a Míyā' bought an estate,  
and next morning it was washed  
away ; he went back to look for  
his village, all in rags with the  
airs of a lord, (*see* नंगौटी).

तात, a father. (*Vid.* XVI, 10) *the*  
*father of Sítá, who was the wife*  
*of Rám, who was the enemy of*  
*Rában, was Janak. See पतनी,*  
*अरि, and राबण. Janak obtained*  
*Sítá for his daughter, after per-*  
*forming a very severe penance.*  
(*Id.* XVII, 2) *the father of Ani-*  
*ruddh, who was the husband of*  
*Ushá, was Pradyumn, whose*  
*father was Kṛishṇ, who being an*  
*incarnation of Vishṇu, was the*  
*husband of Lakshmí, whose father*  
*was the Ocean.*

ताधरि, *adv.* so far, till then, *see* से.

तान *v. a.* to pull : to tighten : to  
pitch (a tent) तान दे, *id.*

तानब, pulling : tightening.

तानी, warp : तानी भरनी, warp and  
woof.

ताप, *v. n.* to warm oneself. आगि  
ताप, to sit over a fire.

तापति, the lord of that, (*cf.* से).  
(*Vid.* XVI, 8) the lord of the  
bull is S'iva, who rides on a bull,  
*see* पति, and कामधेनु

तापर, *see* से.

तापस, one who performs penance : a  
hermit.

ताम, तामा, copper.

तामस, anger.

तामैँ, *see* से.

तारचंद्र, the stars and the moon ;  
the moon encircled by stars.

तारा, a star : (*Vid.* XVIII, 2)  
तरागन, *plur.* the stars : *here*  
*means* the ring of silver-coloured  
stars on a forehead (*called* बेनी),  
surrounding the round patch of  
vermilion (*called* टिकुली). गगन  
तारा, the stars of the sky.

तासस, तासह, ताहि, ताहौ, *see* से.

तिखर, a kind of starch.

तिजेँ, *adj.* third.

तितल, *adj.* wet : slack, limp.

तिथि, तीथि, a lunar day.

तिनि = तोनि, *q. v.*

तिमन, cooked vegetables.

तिमिर, darkness.

तिरडतिआ, an inhabitant of Tirhut,  
a Tirhutiá Bráhmaṇ ; they are  
very particular about this caste,—  
*hence proverb,* तीनि तिडतिआ,  
तेरह पाक, three Tirhutiá Bráhmaṇs  
will cook in thirteen different  
places.

तिरिञ्चा, (स्त्री), a woman : a lady : a damsel.

तिरिपित, *adj.* pleased, satisfied.

तिलक, the mark *or* marks made by Hindú males, with coloured earths, on the forehead, and between the eyebrows : *hence, as in Vid. XXXIV. 5*, any ornamental mark on the forehead, even on the forehead of a female, *such as the श्रृंगार.*

तिलंगा, a native soldier, *as distinguished from गोरा*, a British soldier.

तिला, तौल, a grain of sesame : a moment, an instant : तिला एक लागि, for a moment, for an instant.

तिहरो, *see* तेह.

तीत, *adj.* bitter : *Prov.* अधारल बक केँ पोठी तीत, a satiated crane considers the *pothí* fish bitter, Hunger is the best sauce.

तीतल, = तितल, *q. v.*

तीथि, (*Vid. LXVI, 1*) = तिथि, *q. v.*

तीनि, *adj.* three. *In Vid. IX, 1 and ff.* there are many plays on this word.

*viz.*, (1.) तीनिक तेसर, the third vowel after the third = उ : तीनिक बास, that which is to the left of the third vowel, *i. e.*, आ, which is to the left of इ : आ *and* उ *form together the word आउ* "come."

तीनिक तेसर, the third number after three = five = पंच, *which also means पंचवाण the God of love*, (2) तीनि, a word of three syllables, *viz.*, साधब, *which is a name of Kṛishṇ.* तीनिक तेसर, the third day after the third day (Tuesday) of the week = Thursday =

दहस्यति, *which also means "life"* (*Amara. I, 3, 24*). *In the third line तीनि, and तीनिक तेसर mean the same as in the second, except that दहस्यति does not mean "life," but the Saint Brihaspati. (4th line) तीनिक, concerning, or, connected with the word three.*

तीनू, the three (*Sal. XX*).

तीर an arrow ; *Prov.* तीर न कमान, मीआँ कथी कँ पैठान, he has neither bow nor arrow, and how does the Miã' call himself a Paithán : the bank of a river, (*Vid. LXXVIII, 1, तीरे locative*).

तील = तिला, *q. v.*

तुअ, *see* तेँह.

तुमड़ी, an ascetic's gourd ; *Prov.* तुमड़ी फुति गेल, वाह रे गोसाँई, a pretty ascetic ! with a broken gourd !

तुर, तूर, cotton wool, *Prov.* तुर लदे तेँ पुनु लोह लदाय, the bullock which now carries cotton, will bye and bye carry iron.

तुरग, तुरंग, a horse ; *Prov.* हर बहे बैलवा, बैटे खाय तुरंग, the bullock is yoked, and the horse does nothing and eats.

तुलित, तुल्य, तूल, *adj.* equal to, like : equal alike.

तू, तूअ, *see* तेँह.

तूँति, the mulberry tree.

तूर, cotton, = तुर, *q. v.*

तूल, *adj.* like, equal to : alike, equal.

ते, तेँ, तेँहि, *adv.* therefore : for this reason.

तेआ, (*F. 22*) = तेज, *q. v.*

तई, *adv. emphatic*, even thus (F. 19).  
 तेखरि, (Sal. III) a kind of flower.  
 तेतरहे, *adv.* so, in that manner : *cf.* से.  
 तेभर, *adv.* there, = तेम्हर, *q. v.*  
 तेगा, (तेगा), a sword : a scymitar.  
 तेज, *v. a.* (Vid. XXVIII, 7) 2nd Imperat. तेजु ; to desert, to leave : to give up : to abandon : to shed (tears &c.): to distil : तेजि दे, *id.*  
 तेना, *adv.* so, in this manner.  
 तेपहरा, the afternoon, (*lit.* the third watch.)  
 तेम्हर, *adv.* there, in that direction, on that side ; *cf.* तेसर.  
 तेरह, *adj.* thirteen.  
 तेल, oil ; तेल कुँड़, oil and pots, *i. e.*, the necessaries of life.  
 तेलि, an oil-seller ; *Prov.* तेलिआ सँ न घोबिआ घाट, एकरा संगरा, ओकरा जाट, a washerman is no worse than an oil man, the former has his pestle, and the latter his mill-post.  
 तेसर, *adj.* third : in Vid. IX, there are many plays on this word. *viz.* तीनिक तेसर see तीनि : Vid. LIX, 3, छितिसुत तेसर, the third after the son of the earth *i. e.*, (*see* छितिसुत) after the planet Mars (संगल). संगल also means Tuesday, and the third day after Tuesday is Thursday, which is वृहस्पति, which also means the planet Jupiter. This planet does not rise till near morning, and hence is said to increase the pain

of a woman separated from her husband.

तेसरा = तेसर, (*only used in oblique cases, e. g., Vid. LX, 3*) *q. v.*

तेहन, *adj. and adv.* such, so.

तेहि, *see* से,

तेहिँ, *adv.* so.

तेहिखन, *adv.* then, at that time.

तेहिठाम, *adv.* there, in that place.

तेअओ, तेइओ, तेओ, *conj.* still, nevertheless.

तेँ = तेँ, *q. v.*

तेइँओ, तेँओ, *conj.* still, nevertheless.

तेसे, *adv.* so.

तेा, *Hindí* for तेँ (F. 39), *q. v.*

तेँ, तेँह, *Pro.* 2nd pers.; the following forms have been noted ; *nom.* तू, तुअ, तूअ, तेँ, तेँह, or emphatically, especially, in the vocative, तेँहौँ, तेँहे, तेँहँ, तेँहँ, तेँहँ : *obl.* तुअ, तेहि, तेहौ, (*lengthened for metre, Vid. LXXVIII, 5*), तेहरा, तेरा ; *instr.* तेहँ : *gen.* तुअ, तूअ, तेहर तेहार ; the forms तेहरा and तेरा are also found, but only as oblique genitives (*e. g., Sal. XIX*) or with the final vowel lengthened for the sake of metre (*e. g. Vid. XXXIV, 1*) : तेहरे (*Sal. VII*) occurs only once and is borrowed from *Hindí* : *Voc.* तुअ &c. as above ; thou.

तेँहौँ, तेँहे, तेँहँ, तेँहँ, *see* तेँ,

तेाड़, तेार, *v. a.* to break ; to pluck (a flower).

तेानराह, one who stutters.

तेान, a pot-belly.

तेानैल, *adj.* pot-bellied.

तेार (1), = तेाड़, *q. v.*



वार (2), वारा, *see* वौह.

वारित, *adv.* quickly, instantly.

वाहर, वाहरा, वाहरे, वाहार, वाहि,  
वाही, वाहँ, *see* वौ

तौ, तौँ, तौँपै *or* पद्य, *conj.* (*correlative of जौँ, if*) then ; in that case.

तौनी, a small outer garment : a towel.

तौला, an earthen boiler.

त्रिआ, a woman ; a lady, a damsel.

त्रिबलि ; the three wrinkles *or* creases on a woman's stomach below the navel.

त्रिवेनिआ, a trijunction point ; a place where three roads *or* rivers meet.

त्रिभुवन, the three worlds, earth heaven and hell, the universe.

त्वचा, the bark of a tree.

## थ

थन, the udder, *or* dugs of any lower animal.

थाक, *v. n.* to remain, continue : to be weary.

थाकनि, weariness.

थाकब, remaining, continuance.

थाकल, *adj.* (*part.*) weary.

थार, (*or dim.* थारौ), a plate for eating from, a "thalee."

थाल, mud.

थाह, bottom.

थिक, *v. subst.* to be, *see* grammar.

थिकइन, थिकइँ, थिकाह, *see* थिक.

थिर, थौर, *adj.* firm ; quiet, tranquil.

थोक, थौकि, *see* थिक.

थुक, *v. n.* to spit.

थुकहा, one who spits often.

थुथन, the mouth of a lower animal.

थौँथ, थौँथा, *adj.* toothless.

थौँथी, *adj.* toothless ; hence garrulous, talking nonsense, voluble ; *Prov.* थौँथी आगा पोथी कि करत, what good is a book in front of a babbler.

थोड़, *old abl.* थोड़इ, *adj.* little ; short : small : few.

थोथी, the mouth.

## द

दइ, a queen.

दए, दएह, *see* दे.

दँश, the act of biting, *or* stinging ; frequently दँशे *for* metre.

दकँ, *see* दे.

दक्षिन, दखिन, the south.

दखिनहिआ, an inhabitant of the south.

दगध, *adj.* burnt, parched.

दगरिनि, a midwife.

दंगैल, a quarrelsome man ; a brawler.

दक्खिन, the south : *see* दक्षिन.

दक्क. the celebrated hero Daksh. (*Vid.* XVI, 3) he was the father of the 27 nakshatras, *or* lunar mansions. The fourth lunar mansion was Rohini ; *see* सुता.

दक्षिन, *adj.* southern, belonging to the south : *also subst.* the south.

दक्षिनाहा, an inhabitant of the south.

दक्षीन = दक्षिन *q. v.*

दड़िमौ, a kind of dried mango, *see* आमलि.

दंड, a staff : a measure of time : a

fine: (*Sal.* XVII) an exercise among gymnasts in which the only portion of the body touching the ground are the palms of the hands and the toes; the body is then extended or swung backwards and forwards.

दढ़िआल, *adj.* wearing a beard, bearded.

दम, breath: एक दम सै (*Sal.* XX) at one breath, at once.

दमड़ी, a small coin; 2 damrī = 1 dokrā, 4 dokrā = 1 pice; *Prov.* दमड़ीक बुलबुल दोकड़ा चौथौनी, you charge a *damrī* for the nightingale, and a *dokrā* for plucking out (its broken feathers).

दमस, *v. n.* to be enraged.

दमसब, rage.

दंपति, husband and wife: consorts.

दंभ, pride.

दय, *see* दे.

दया, mercy, pity.

दयाल, *adj.* merciful, pitiful.

दर, (در), *prep.* in, at, on, *in such phrases as* लाख दर लाख, *lákhs* upon *lákhs*.

दरवजवा, दरवाजा, (دروازة) the outer room of a house, open to the public. *Same as* दूरा, *q. v.*; *it never means a door, the Maithilí of which is* केवाड़ी, *nor a door-way, which is* दुआर.

दरवेस, (درویش) a Dervish, or Muhammadan beggar.

दरशन, दरस, दरसन, sight: an interview.

दराध, a kind of venomous snake; *Prov.* (*in charming a snake, the*

*charmer touches the head of the reptile as he utters the charm*) जानथि ढौढ़क मंत्र, देखि दराधक माँथा हाथ, he only knows the charm for the bite of a non-venomous *Dhōrh*, and puts his hand on the head of a *Darádth*; *i. e.*, a little knowledge is a dangerous thing.

दर्पन, a mirror.

दबजात, brazen utensils.

दल, an army: a faction: a leaf (of a plant), दलराज, a lotus.

दलघौटना, दलघोटना, a stick for stirring *dál*, or pottage. *It has at its lower end a kind of horizontal paddle-wheel, which is made to revolve rapidly by rotating the stick or shaft between the palms of the hands.*

दलित, *adj.* pierced.

दश or दस *adj.* ten: hence, any indefinite number, many: hence also a few: दशगुन, multiplied ten times, *see* गुन.

दसो, *definite num.* the ten. दसो दिशि, in the ten directions, *i. e.*, the eight points of the compass (N., N. E., &c.) the Zenith and the Nadir; hence in all directions.

दशन, the teeth: the act of biting: the marks caused by biting.

दस, *see* दश.

दसन = दशन, *q. v.*

दसा, form: condition.

दह (1), ten, *for* दस, *see* बुंद.

दह (2), दहक, *see* दे.

दह (3), *v. a.* to burn, consume.

दहन, fire: anguish; *adj.* burnt.

दहा, *v. n.* to float, to swim : दहाय जा, to be washed away.

दहिन, दहिना, दहीन, the right (hand): *Inst.* दहिनेँ used adverbially, on the right: (*adj.*), southern favourable, *e. g.* बिधाता दहीन इयि, the Creator is favourable.

दही, curdled milk; *the food of the richer classes, hence the Prov.* घर दही, बहरो दही, only he who eats curds at home, should eat them abroad; *i. e.*, avoid vain pretensions.

दहेज, (دھج), dower, taken from the bride's people by the bridegroom. *Prov.* बर बुड़बक, दहेज लेत के, the bridegroom is a fool, who will take the dower? *i. e.*, somebody else must, as he will be content with too little.

दाउ, दाओ, a trick (in wrestling, &c.) see नंगटा.

दाँत, a tooth.

दाँतौ, lock-jaw.

दाँस, a gadfly. [grain.

दाउनि, the process of treading out दाख, a vine.

दाखिल, (داخل), a law term signifying "filed in Court." It has, however, been adopted by the lower orders from the Court language, and in their mouth means "produced, made over to a person:" *e. g.* (Sal. XIV) दाखिल कै देल, they produced him (before the king).

दाड़िम, a pomegranate, to the seed of which a woman's teeth are frequently compared.

दाढ़, a long beard.

दाढ़ौ, a beard; *Prov.* जौँ मीयाँक दाढ़ौ, तौँ गाओँ गुलजार, the better the Míyā's beard is, the better shines the village; *i. e.*, he puts an absurd importance on himself.

दादा, a grandfather, *Prov.* दादा लेकँ तेरह, including my grandfather we are thirteen; *of a greedy guest, who tries to make his host give him a quantity of food to eat.*

दादुर, a frog, whose voice is supposed to be an incitement to love.

दान, the act of giving: a gift.

दाना, seed of a plant: grain.

दाप (1), *v. a.* to press, to squeeze.

दाप (2), pride: anguish. (*Vid.* XXII, 5, दापे for metre).

दापव, pressing, squeezing.

दाबि, a spoon used by Hindús for stirring pottage: *cf.* डोइ.

दाम, price, cost of anything: a small nominal coin, one and a quarter cowries, *Prov.* गेठौ मँ दाम न, बाँकौ-पूरक सैल, he has not a farthing in his pocket, and he wants to walk to Patna (Bā'kípúr).

दामिनि, a flash of lightning.

दारुन, *adj.* hard, harsh: intolerable.

दारु, spirituous liquor.

दालि, pulse, vetch.

दिअ (1), दिआ, see दे.

दिअ (2), a light, a candle: see दीआ.

दिआव, *v. a.*, causal of दे, to cause to give.

दिगंबर भंग, a name of S'iva.

दिड़ाई, firmness.

दितऊँ, see दे.

दिन, दौन, a day, day-time: सम दिन,

दिन दिन, दिने दिने, every day, constantly : एक दिन, once upon a time.

दिनेस, the lord of the day : the sun.

दिप, a light, a lamp = दीप, *q. v.*

दिपौटी, (*English*), a deputy magistrate.

दिवस, a day, day-time : *adv.* by day : दिवस दिवस कै, day by day : दिवसहिँ, every day.

दिश, दिशा, दिशि, दिसि, दिसी, direction : region ; see दीस.

दीअठि, a lampstand.

दीअह, see दे.

दीआ, a light, a candle : see दिअ.

दीदार, ( *دیار* ), an interview.

दीन, see दिन.

दीन्ह, see दे.

दीप, a light ; a lamp ; a candle ; दीपक बातौ, a wick.

दीमान, ( *دیوان* ), a prime minister a "Divan."

दीर्घ, *adj.* long.

दीर्घसूत्री, *adj.* slack, working slackly : long-winded (*of a talker*).

दीस = दिश, *q. v.* (*Vid.* XVII, 3) There are ten directions, *viz.* N., NE., E., SE., S., SW., W., NW., the Zenith, and the Nadir : hence दीस here means ten. The number of the Vedas is four, and that of the faces of Brahmá four : the directions added to the Vedas, added to half the faces of Brahmá equal therefore  $10 + 4 + 2 = 16$ , which is the full number of graces (अंगार) which a woman can possess. See मिलाव.

दुअओ, *adj.* both.

दुआर, a door-way, as distinct from केवाड़ी, a door : *cf.* दरवाजा.

दुइ, दुई, *adj.* two. दुई पहर, mid-day : (*Vid.* XXII, 4). Here the word means means a word of two syllables, *viz.* नहिँ. not : see सात, and पाँच. The meaning is that he accepted the sentence नहिँ आएब, "you will not come," and then rubbed out the नहिँ ; आएब then meaning, I will come : (*Vid.* LXIII, 6), see बून.

दुःखित, *adj.* distress, agitated : commonly sick.

दुकान, = दकान, *q. v.*

दुख, sorrow, grief, pain, distress.

दुखारल, दुखित, = दुःखित, *q. v.*

दुगुन, *adj.* two-fold, double.

दुजै, *adj.* second.

दुति, a female messenger : a go-between : a news-carrier : see दूत.

दुधवा, milk, = दूध, *q. v.*

दुधार, (*fem.* दुधारि), *adj.* full of milk : milk-producing.  
*Prov.* जाही तै किक्कु पाइए,  
सहिँए कडुइ बैन ;  
लात खात चुचुकार तै,  
सहत दुधारि घेन.

From whomsoever you receive benefits, you must bear abusive words : even while being kicked, by a milch cow, a man will endure its actions and pat it.

दुन = दुना, *q. v.*

दुनु, दुनू, *adj.* both.

दुंदुभी, a kettle-drum.

दुना, *adv.* double, two-fold.

दुपहरिआ, mid-day : *adv.* at mid-day.

**दुमकजा**, a part of a horse's harness, corresponding to the crupper, but used also with the saddle; *Prov.* (on an over-worked and starved horse) दाना न घास, दुनु साँभ दुमकजा, he gets neither grain nor grass, and has the crupper on night and morning.

**दुर**, *adj.* distant, far; **दुरदेश**, a distant land: *subst.* a distance; **दुरऊक** दुर, a great distance: *cf.* दुरि, दूर.

**दुरजन**, a wicked person.

**दुरि**, *adj.* distant: **दुरि कर**, to put away, to cast aside, disbelieve: **दुरि जा** to go away, to be thrown aside, to be lost; *Prov.* आँखिक देखल दुरि करू, भला मनुखक कहल करू, shall I disbelieve what I have seen with my eyes, and do what another says, be he ever so respectable: *cf.* दुर, दूरि.

**दुरोह**, (*skr.* द्रोह) mischief, damage.

**दुलरुआ**, **दुलारू**, a beloved one, a darling.

**दुलहिनि**, a bride.

**दुल्हा**, a bridegroom.

**दुष्ट**, *adj.* wicked, vile.

**दुसाध**, name of a caste, *Dusādhs*, whose caste-profession is either thieving or watching.

**दुहाव**, *v. a.* to milk (a cow): *cf.* दूह.

**दुहिता**, a daughter: (*Vid.* XVI, 4), the daughter of the enemy of Indra was Párbatí, the daughter of the Himálay, whose wings were cut by Indra; and her husband was Siva. See सुरपति, अरि, and पति.

**दुऊ**, **दुहू**, *adj.* both.

**दू**, **दूइ**, *num.* two: *cf.* दुइ.

**दूत**, a male messenger: *fem.* दूति or दूती, a go-between.

**दूध**, milk: दूध उठौना, see उठौना.

**दूनु**, **दूनू**, *adj.* both.

**दूबि**, a creeping kind of grass, *Dub* grass.

**दूर**, **दूरि**, = दुरि, *q. v.*

**दूरा**, the outer room of a house, open to the public, = दरवाजा, *q. v.*

**दूस**, *v. a.* to sneer, or jeer at a person.

**दूह**, *v. a.* to milk; *Prov.* गाए न रहे, तँ बैल दूही, when you haven't a cow, you (are trying to) milk a bullock: of a foolish substitute: *cf.* दुहाव.

**दढ़**, *adj.* hard, firm: hence (of an embrace) warm, passionate; दढ़ कै, firmly.

**दढ़ता**, **दढ़पन**, firmness.

**दे**, *v. a.* The following forms have been noted. *Pres. part.* दैत, (but *F.* 72 gives Kanaují दैत): *Past. part.* देल: 1. *Simp. Pres.* दी: 3. *Do.* दे, देअ, देए, देरे, देथि, दथि: 2. *Imperat.* दएह, दैह, दह, दहक, दीअह, दिअ: 3. *Do.* देथु: 1. *Fut.* देब, देबउ, देबऊ (*Sal.* XV), देबौक, देम: 2. *Do.* देब, देबैन्हि: 3. *Do.* दैत: 1. *Retro. Cond.* दितऊँ: 3. *Do. fem.* देतीहि, देतीह: 1. *Past.* देल, देलऊँ: 2. *Do.* देल, देलह: 3. *Do.* देलक, देलन्हि (*F.* has thrice the Western Hindi दीन्ह); also vulgarly, and in poetry देल, देलैन्हि, which properly belong to the 1st person: *Fem.* of देल, देलि, but *Vid.* XXV, 3, (3rd p.), and

*Vid.* XLV, 4, (1st p.), देल for sake of rhyme) : देब, and देल are sometimes lengthened to देबा (2nd p. *Vid.* I. 4), and देला (1st p. *Vid.* XL, 9; 3rd p. *Vid.* VI, 3), respectively for sake of metre : *Indecl. part.* दे, देइ, दै, दय, दए, दकँ, also (*Sal.* V.) दिआ ; *obl. verbal noun* देमै ; see *gram.* § 189, *add.* : For other forms see ले, the conjugation of which is exactly parallel to that of दे : see *gram.* § 174. The causal of दे is दिआव, *q. v.* To give, मन दे, to pay attention ; (in *Vid.* VI. 3. the form देला is used after जैओ, where देखि would be more grammatically regular ; the sentence meaning, even though the Creator were to give his best endeavours, still ...) : to put, lay, place : to bring, accompany ; to put forth (leaves, &c.) : to make : to add : to pay : to penetrate, *indecl. part.* frequently used adverbially in this sense, e. g. सेन्ह दै, through the burglar's hole ; ककरा दिआ, through whom, by means of whom : frequent at the end of compound verbs, e. g. लिखि दे, to write, मेटाए (*Vid.* XXII, 4, मेटाई for metre) दे, to efface, लगाय दे, to close (a door), समुभाए दे, to make over charge of, or in permissive compounds, see *gram.* § 191.

देअ, देइ, देए, देऐ, see दे.

देई, a goddess : a queen.

देआद, a kind of relative, any person related to another through a

common great-great-great-great-grandfather is his *dědd*.

देओर, a husband's younger brother.

देख, *v. a.* the following forms have been noted : *pres. part.* देखैत, देखइत ; 1. *simp. pres.* देखिअ, देखिऐ : 3. *do.* देखै. To see : note the form देखि हो, an impersonal verb meaning to be seen, *lit.* the act of seeing is going on. ओ, may be added for the sake of emphasis, e. g. तोरा देखि ओ ना भेल, even the act of seeing you did not take place, *i. e.* you were not even seen. देखन, (in देखन आ) anomalous form of infinitive of देख, meaning, for the purpose of seeing : देखन आ, to come to see.

देखब, the act of seeing, vision.

देखलाह, (*fem.* °आहि) participial *adj.* seen.

देखाव, *v. a.* to cause to see : to show.

देखाएब, showing.

देखि, देखिआ, see देख.

देत, देतीह, देतीहि, देखि, देय, see दे.

देब (1), the act of giving.

देब (2), देबता, a god.

देब (3), देबउ, देबऊ, देबा, see दे.

देबि, देबी, a goddess : a queen.

देबैन्हि, देबौक, देम, देल, देलक, देलन्हि, देलह, देलऊँ, देला, देलि, देलैन्हि, see दे.

देवाला, a fund, a purse : देवाला उखड़ि गेलैन्हि, he became bankrupt.

देश, देस, a country : the interior of a country as distinct from its head quarters, the "mofussil."

देसी, belonging to the country, native.

देह, the body: a part of the body,  
कोन देह पर मारलकै, on what part  
of the body did he strike you:  
देह दसा, the general appearance.

देहरि, a doorway, a threshold.

दे (1), देकी, दैत (1), see दे.

दे (2), a goddess: a queen.

दैत (2), दैत्य, a demon, an ogre.

दैन, indigence, poverty.

दैब, fate: Providence, God, दैब अंस,  
a portion *or* incarnation of a por-  
tion of the deity.

दैह, see दे.

दा, num. see दोगुन.

दोउ, *adj.* two: both.

दोकड़ा, a small coin, see दमड़ी.

दोकान, (دوكان) a shop.

दोख, a fault = दोष, *q. v.*

दोगुन, *adj.* twofold.

दोपटा, an outer garment, composed  
of two widths of cloth sewn to-  
gether.

दोम, the tail, दोम नुकाव, to hide the  
tail, to be ashamed, to carry the  
tail between the legs.

दोष, दोस, दोख, a fault, a crime, दोस  
दे, to blame, abuse. (*Vid.* XL, 1  
दोसे *for metre*).

दोसर, *adj.* (*obl. form* दोसरा) second,  
another.

दोसरहिँ, *adv.* secondly.

दोहट, see बाध: दोहट कर, see पाही  
कर.

दोहरि, a body-cloth, a double-sheet.

दोहरौन, reduplication, doubling;  
*Prov.* दोहरौनेँ बनिआँ दुन्ना, by  
reduplication the shop-keeper  
makes it twofold, *i. e.*, if you  
make him weigh a thing twice

over, the second time he will  
make it come out twice as much.

दौड़ (1), दौर, the act of running, a  
course, circuit; *Prov.* मौआँक दौड़  
मसजिद तक, a *Miyā'* only runs to  
the mosque.

दौड़ (2), दौग, *v. n.* to run.

दौड़ब, running.

दौड़िह दौड़ी (*H.* 54), *adv.* speedily,  
quickly.

दौना, a basket: a proper name,  
Dauná Málin, the wife of Salhes.

दौर = देओर, *q. v.*

द्रिष्ट, द्रिष्टि, sight, vision.

## ध

धक्का, a push, a shove.

धड़, धर, a headless trunk.

धड़िया, a narrow cloth worn by  
children to cover their nakedness.

धयूर, the dhatura tree.

धन, wealth, treasure.

धनंतरि, proper name, Dhanvantari,  
a famous physician of antiquity.

धनि (1), धनी, *adj.* wealthy: fortu-  
nate: generous.

धनि (2), धनिअ, a lady.

धनिक = धनि, (1), *q. v.*

धनी = धनि, (2), *q. v.*

धनीक = धनि, (1), *q. v.*

धनुख, धनष, a bow (the weapon).

धन्य, *adj.* prosperous, happy.

धन्हारी, see गोरख धन्हारी.

धमाउर, excessive frolics, mad sport.

धय, धयल, धयलन्हि, see धर (1).

धर (1), *v. a.* the following forms are  
noted, 2. *Simp. Pres.* धरिऐ;

3. *do* धर, धरथि; 2nd *Imperat.* धरह, धरह, धरिच, धरिऐ, धरु; 1. *Fut.* धरब: *Pres. Part.* धरैत, धरइत; 3. *Past.* धयलन्हि, *vulgarly*, and in poetry धैल, धयल, which properly belong to 1st person: *Indecl. Part.* धय, धै, धरि, धारि (*Vid.* XV, 7): for other forms see कर (1), the conjugation of which is exactly parallel to that of धर; see *gram.* § 172: to hold: to grasp, to catch; to keep: to put, place: to put on clothes: to lie upon: गोए धर, to conceal, धरि ले, to take: धरै चाह, to wish to seize: धै रह, to keep, retain.

धर, (2), a headless trunk = धड़.

धरइत, see धर (1).

धरणि, धरनि, the earth.

धरती, the earth: the ground (*very common in this sense*), धरती पर बैसल, seated on the ground or धरथि, see धर (1). [floor.

धरनि, see धरणि.

धरब, the act of putting, placing, &c.

धरम, virtue: justice: chastity; *Prov.* धरमक करैत जँ होए हानि, तँइओ न छोड़ी धरमक बानि, even if you suffer loss while acting virtuously, forsake not virtue's words.

धरहर, a large house, a palace; *Prov.* सुती खड़ तर, सपनाई धरहर, he sleeps on a common mat, and dreams of palaces.

धरह, see धर (1).

धराधर, a mountain.

धरि, properly *Indecl. Part.* of धर (1) *q. v.* used adverbially, up to.

धरिच, धरिए, धरु, धरै, see धर (1).

धर्म = धरम, *q. v.*

धर्मकार्य, a holy work.

धर्मधीर, *adj.* very virtuous.

धस *v. n.* to sink: to be in disorder.

धसल केस, dishevelled hair, धसि खस to sink and fall, *i. e.*, to drown oneself.

धसब, the act of sinking: disarray.

धा *v. n.* (*Past part.* धाएल or धायल: धाओल (*Vid.* XL, 4) is not used in the modern language) to run: to hasten.

धाएब, running.

धाकड़, धाकर, a bull.

धाजा, a flag, a banner.

धान, unhusked rice, paddy.

धाम, abode, residence.

धार, (*loc.* धारे) a river, a stream: a line: a piece, block, portion: *in Vid.* twice धारा for metre.

धारि, *Irregular for धरि Indecl. Part.* of धर (1.)

धाह, flame, blaze: burning.

धिआ, धी, a daughter; *Prov.* बापक बखारी धिआक उपास, the father owns granaries, and the daughter fasts; धी मारी पुतुड़ लै चास, beat your daughter, to frighten your daughter-in-law.

धिपाव, *v. a.* to cause to light, to set a light to: to warm.

धी = धिआ, *q. v.*

धीपल *adj.* warm.

धीर, धीरे, *adv.* slowly: *subst.* patience, steadfastness,—धीर राख, to be patient.

धुआँ, धूआँ, smoke.

धुयुर, the thorn-apple.



धुनि, a sound.

धुनिआ, a cotton-carder; *Prov.* बाप धुनिआ, पूत खुनिआ, the father a cotton-carder, the son a murderer.

धर, a road, embankment.

धुरी, the pole of a carriage.

धुआँ, धुआँ, smoke.

धूर्तपन, knavery: scoundrelly behaviour.

धृक, *Interjection of Contempt.*  
Shame!

धेआन, (*loc.* धेआने), religious contemplation.

धेन, धेनु, a milch cow.

धै, *see* धर (1).

धैरज, firmness: patience, धैरज बाँध *or* धैरज धै रह, to have patience, धैरज नहिँ रहल, his patience did not remain, he lost patience.

धैल, *see* धर (1).

धो, *v. a.* to wash: धोएल धाएल, well washed; *Prov.* धोएल धाएल भैड़ी पाँका लागै चाहैअकि, the sheep washed (*for sale*) is about to fall into the slough, *i. e.*, there's many a slip between the cup and the lip.

धोआई, the art of washing.

धोँक, *adj.* wicked, foolish.

धोकड़ा, a bag: a vessel, receptacle; *Prov.* गुड़क चोट धोकड़े पुन जान, only the vessel knows the pain (or weight) of the molasses: *i. e.*, only he who suffers knows the pain.

धोती, a loin cloth, a "dhotie."

धोध, a pot-belly.

धोधैल, *adj.* pot-bellied.

धोबि, a washerman; *washermen are notorious for destroying things given them to wash: hence the Prov.* धोबिक बापकेर किछु नहिँ फाट, nothing belonging to a washerman's father is ever torn by him *i. e.*, charity begins at home.

ध्वजा, a flag, a banner, = धाजा.

## न

न, *adv.* not.

नकत, नक्षत्र, a lunar mansion: a star.

नकमुन्नी, नकसूनी, a small nose-ornament.

नख, a finger *or* toe-nail: नखकत *or* नखत, a scratch.

नखास, a place for the sale of horses *or* cattle, a cattle-market; *Prov.* घर घोड़ा नखास माल, the horse is kept at home, while it is being sold in the market, *i. e.*, selling a pig in a poke.

नगर, a town, a city.

नंगौटी a waist rag *or* cloth; *Prov.* गाँड़ि नंगौटी फते खाँ, he has only a rag over his rear, and he calls himself Fatih Khán, a beggar with the airs of a king.

नचनिहार (*Fem.* नचहारि), an actor, a dancer.

नक्षत्र, a lunar mansion, = नकत.

नजरि, (نظر), vision, gaze. नजरि खिड़ाव, *see* खिड़ाव.

नट, (*fem.* नटिन, नटिनिआ) a *nat*; *nats* are a tribe of wandering gipsies, or gymnasts and thieves

whose women are prostitutes and dancers : a professional dancer.

नट्त्रा, an actor, a dancer.

नडहरा, *adj.* short, curtailed.

नडाव, *v. a.* (3. *fut.* (*Vid.* XXXVIII, 6) नडावत) to leave, desert ; lay aside : मारि नडाव to kill and cast away : *cf.* नर (2), नेडाव.

नडेर, a vagabond.

नत, *adj.* bent ; lowered, (*Vid.* XXIV. 3.) नत कय माथ, hanging down her head (in shame).

नदान, (नादान), a fool : ignorant, *Vid.* I, 6, नदाने *for metre.*

नदी, a river, a stream.

ननदि, ननदी, नंदी, a husband's sister.

ननुआ, ननुआँ, a boy, a child : young.

नंद, the foster-father of Krishna : *his wife* (घरणि) *was* Jaśodá.

नंदी = ननदि, *q. v.*

नब (1), *adj.* new : strange : fresh.

नब, नबो (2), *adj.* nine : (*Vid.* LXIII. 3 and 7.) nine and also new, see चौठार्द, and बना.

नबग्रह, an armlet composed of nine pieces.

नबल, *adj.* new, fresh.

नमा (*Fem.* नमी), *adj.* long ; *Prov.* बुडिबक मीआँ केँ नमी नमी बात, a foolish Míyã' has long long words.

नमाएब, bringing down.

नमाव *v. a.*, *Indecl. Part.* नमाए, नाय, or नाइ : to bring down, to make to bend.

नायक, (*Fem.* नायिका), a lord ; a lover.

नयन, नैन, नैना, the eye, often compared to the lotus, see कमल : the

eyes ; नयन गोचर, the range of the eye ; *instr.* नयनेँ, with one's eyes.

नयनानल, the fire of the eye.

नर (1), a man, a human being.

नर (2), नरिआ, *v. a.*, to refuse scornfully ; *Prov.* घौउ दे त बाभन नरिआव-यि, if you offer a bábhan even *ghí*, he (is so particular about his caste that he) refuses it : *cf.* नडाव, नेडाव.

नरी, the spool of a weaver's shuttle.

नल, (*loc.* नले), a tube, a conduit : a stalk (of a lotus &c.) : *cf.* नाल.

नलनि, नलनी, नलनि, a lotus : नलनी दल, a lotus leaf.

नह, नौह, a finger or toe-nail.

नहरनी, a nail-parer : an instrument for cutting nails.

नहा, *v. n.*, and नहाव, *v. a.*, to wash, to bathe ; नहाय सोनाय after bathing.

नहाएब, bathing.

नहि, नहिँ, *adv.* not : नहिँ नहिँ, nay, nay.

नहेरि, a barber.

ना (1), a word without significance, frequently used at the end of a verse, to fill out the metre : *e. g.* *Vid.* XXVI.

ना (2,) = नहिँ, (*rare*).

नाइ, see नमाव.

नाई, नाउ, (*Fem.* नाउनि) a barber ; *Prov.* नेखि नाउनि केँ बाँसक नहरनी (*sarcastically*) a sharp barber she is ! why, her nail-parer is made of bamboo.

नाओ, a boat, a ship.

नाँगट, *adj.* naked.

नाँड़, the penis.

नाँती, a grandson.

नाक, the nose, नाक रंगाव, to have one's nose painted red, to be dis-  
नाग, a serpent. [graced.  
नागडि, a tail.  
नागर, (*Fem.* नागरि), *adj.* clever, skil-  
ful: beloved.  
नागिनि, a serpent's wife.  
नाच, *v. n.* to dance.  
नाचव, dancing.  
नाट, (*Fem.* नाटि, *or* नाटी), a dwarf.  
नाण = नाँड, *q. v.*  
नाथ, a lord: a master: a husband:  
a nose-ring, *Prov.* अगा नाथ न  
पौका पगहा, (an ass) without nose-  
ring in front, or hobble behind,  
*i. e.*, entirely free.  
नान्हिटा, childhood.  
नाप, *v. a.*, to measure.  
नापव, measurement.  
नाम, a name: a word: देवक नाम  
(to pray) in the name of God, (to  
pray) to God. *Vid.* LXXVI, 2,  
नामे *for sake of metre.*  
नाय, *see* नमाव.  
नार, stubble, the stalk of a grain left  
in the field after cutting off the  
ear: *cf.* पोआर.  
नारि, नारी, a woman, a lady.  
नाल, the stem, *or* stalk of a plant;  
*cf.* नल.  
नासा, the nose.  
नाह, a husband: a lover: *Vid.*  
XXVIII, 1, नाहे *for sake of metre.*  
निअ, *adj.* own, one's own.  
निअर, नियर, *adv. & prep.* near:  
निअरो, *emph.*, even near.  
निक, नीक, *adj.* good: *in the modern*  
*language नीक is the usual form,*  
*but Vid. always uses निक.*

निकस, *v. n.* (*Kanauji* 3. *Pres.* निक-  
सत), to come out, issue.  
निकट, neighbourhood: *adj.* near.  
निकाल, (*H.* 54), *v. a.* to bring out;  
commence (a road) from a certain  
place.  
निकाह, (*Fem.* निकाहि) *adj.* good.  
निकौरिआ, *adj.* without cowries, *or*  
money, *Prov.* निकौरिआ गेलाह हाट  
काँकडि देखि हिआ फाट, the man  
without money went to market,  
and his heart broke when he saw  
the cucumber.  
निखट्ट, *adv.* thriftless: exceedingly  
distressing *or* painful.  
निगम, the Vedas: (*Vid.* XVII. 4.)  
*there are four Vedas: see दीस.*  
निगाह, (  $\text{نگاہ}$  ) a look, a glance:  
attention.  
निज, *adj.* own, one's own.  
निठुर, *adj.* harsh, stern, cruel.  
नित, *adj.* continual, *Instr. used*  
*adverbially* नितै, always, con-  
tinually, every day; *Prov.* नितै  
खेतौ, दोसरै गाय, जे नहिँ देखै तेकर  
जाय, if a man does not look  
up his fields every day, and his  
cattle every second day, he is sure  
to lose them.  
नित्य = नित.  
निदान, end, limit, निदान कर, to  
drive to extremities: *adv.* finally.  
निधान, a receptacle: *adj.* full.  
निंदा, नींदा, abuse, reproach.  
निपुण, निपुन, *adj.* skilful, clever.  
निबंधन, the act of fixing *or* deter-  
mining a marriage between two  
persons.  
निवास, abode, residence.

निबाह, accomplishment : protecting, caring for.  
 निबिबन, that which binds a woman's petticoat (नौबि) : a kirtle.  
 निबेद, *v. a.* to tell : to betray.  
 निबेदब, the act of telling.  
 नियर, निञ्चर, *adv. & prep.* near.  
 निर water : tears = नौर, *q. v.*  
 निरख, *v. a.* to see, watch.  
 निरखब, sight.  
 निरत, *adj.* devoted, attached to.  
 निरदय, pitiless.  
 निरधन, without wealth, poverty-stricken.  
 निरबाह, *v. a.* to fulfil, or act up to (a promise).  
 निरबाहब, acting up to.  
 निरमाव, *v. a.* to create, fashion.  
 निरमाएब, creation.  
 निरमान, (1), *v. a.* = निरमाव, *q. v.*  
 निरमान, (2), the image of a god.  
 निरस, *adj.* less.  
 निरास, (*Vid.* XLIX, 4, निरासे for sake of metre), *adj.* hopeless : disappointed.  
 निरूप, *v. a.* to suspect of (anything).  
 निरूपब, suspecting.  
 निरोध, cessation, *Vid.* LXXVI, 5, निरोधे for metre.  
 निरोप, *v. a.* to put, to place.  
 निरोपब, putting, placing.  
 निदँ, *adj.* pitiless.  
 निशाचर, one who moves about at night : a goblin : the moon.  
 निशास, the breath, breathing, *Vid.* XL, 8, & LXXIV, 4, निशासे for metre.  
 निशि, निशिय, the night.  
 निश्चित, *adj.* sharp.

निशिपति, the lord of night, *i. e.*, the moon : it is supposed to be marked with spots resembling a deer and hence a deer is said to have an undying affection for the moon, see हरिन.

निश्चित, easy in mind.

निश्चै, *adj. and adv.* certainly, truly.

निशि = निशि, *q. v.*

निहार, *v. a.* to look toward, to spy.

निहारब, gazing at.

नौदँ, sleep.

नौदा, निंदा, reproach, censure.

नौक, निक, *adj.* good (*the usual word*);

*Prov* अपन थौक (for थिक) ने, आनक नौक ने, it is not yours, and as it's another's, you say it is not good,—the grapes are sour : see निक.

नौच, *adj.* low : vile : mean.

नौन, sleep.

नौप, नौपि ले, to plaster.

नौबि, a woman's waist-cloth.

नौम the *nim* tree, whose bark is bitter : (*Vid.* XLIII, 5) a basket made of twigs of this tree is here compared to separation, in which the speaker represents herself as a lotus lying withering.

नौर, निर, water : tears, नयन नौर भरु, my eyes fill with tears. *Frequently* नौरे for metre.

नौल, dark blue : black.

नुका, *v. n.* (3. *Past* नुकैलाह), &

नुकाव, *v. a.* (3. *Past* नुकौलन्हि), to hide oneself : to hide (*cf.* दोम).

नुकाएब, hiding, concealment.

नुकाएल, नुकाओल, नुकैलाह, नुकौलन्हि, see नुका, नुकाव.

नुड़, *v. a.*, 3. *Pres.* (*Vid.* XXXVI, 2)

नुड़िअः to press, to squeeze.

नुड़ब, pressing, squeezing.

नुतन, नूतन, *adj.* fresh, new.

नूपुर, an anklet.

वृप, वृपति, a king: (*Vid.* XVII, 2)

the king of the world (भुतल)  
was Bali.

ने, नै = नहिँ, *q. v.*

नेअँट, *adj.* confused: complicated:  
unintelligible.

नेअँत, an invitation; *Prov.* घर खरची

नहिँ, नगर नेअँत he has no money  
in the house, and invites the  
whole city to a feast, (*of foolish  
extravagance*).

नेड़ाव, *v. a.* to lay, to place; *cf.* नड़ाव,  
& नर.

नेड़ाब, laying.

नेना, (*Fem.* नेनी or नेनिआ) a boy, a  
child.

नेपुर, an anklet.

नेबार (1), *v. a.* to prevent, hinder.

नेवार (2), a kind of flower: *its blos-  
som is scentless: (Vid.* XLIII, 6.)  
*the speaker compares her rivals to  
the scentless nevár, and herself to  
the fragrant lotus.*

नेबारब, prevention.

नेह, नेऊ, love, affection: नेऊक बंधु,  
the friend of my love, my beloved:  
*Vid.* LII, 2, नेहा *for sake of metre.*

नेही, (*F.* 43) a friend.

नेहाइ, an anvil; *Prov.* सुन्न चोट  
नेहाइक माँथा, if the anvil is empty,  
(*i. e.*, has no iron on it) the blow  
falls on its head.

नेहौरा, a prayer, a request.

नै, *adv.* not, (*rare*).

नैन, नैना = नयन, *q. v.*

नैहर, a wife's father's house; *Prov.*  
(*a servant addresses his mistress,  
who makes excuses for not paying  
him*) नैहर बहलो तार, तीनि सेर मडुआ  
चले न मोर, your father's farm  
may be washed away, but I can't  
let my three *ser*s of *maruá* go.

नोकरिआ, (نوکر), a servant.

नोकरौ, service.

नोकसान, (نقصان), loss, damage.

नोख, (*fem.* नोखि) sharp; intelligent.

नोच, *v. a.* to pinch, pull.

नोन, salt.

नोर, water: tears.

नौ, *adv.* nine.

नौंग, नौग, cloves.

नौड़ी, a maidservant.

नौम, *ord. num.* ninth.

नौह, = नह, *q. v.*

## प

पररहिँ, *old loc. of पाएर*, on foot,  
*or feet.*

पकड़, *v. n.* to catch, seize.

पकड़िआ, name of a town.

पकमान, sweetmeats, delicacies; *Vid.*  
LXXVII. 3, पकमाने *for metre.*

पखान, stone; *Vid.* LIII. 7, पखाने  
*for sake of metre.*

पगड़ी, a *pagarí*, or turban.

पग, पगु, the foot.

पगहा, a thing for tying the feet, a  
fetter, a hobble.

पंक, mud: paste.

पंकज, the lotus.

पंख, पंखा, the wing of a bird: a fan.

पच, *v. n.* to be cooked, digested.

पचखँड़ी, an armlet.

पचताव, *v. a.* to regret; *cf.* पक्ताव,  
which is the more correct form.

पचताएव, regret, sorrow.

पचदुन, five twos, five times two =  
ten, *see* गुन.

पचबान, पचमान, पचवान, पचोबान,  
पाँचोबान, he who has five arrows,  
—the god of love. *Vid.* I. 1.  
पचमाने *for* metre.

पचास, fifty.

पचीस, twenty-five: *Vid.* LIX. 2.  
the twenty-fifth consonant, *viz.*, स  
(*see* प्रथम,) the middle letter of  
कमल a lotus: also the first letter  
of मदन, the god of love (*id.* 3.);  
and the last letter of धरम virtue  
(*Vid.* LXVII. 1.)

पचोबान, पचोवान, = पचवान, *q. v.*

पङ्क, side, direction: पङ्क राख, to turn  
one's face towards a person; also  
to prove the premises of an argu-  
ment (*F.* 5 with double entendre).

पक्ताव, (*cf.* पचताव), *v. a.* to grieve,  
regret.

पक्ताएव, sorrow, regret.

पङ्किम, the west: पङ्किम दिश हेरि,  
looking towards the west.

पङ्का = पाङ्क, *q. v.*

पङ्किमा, *adj.* western.

पङ्किमाहा, an inhabitant of the west.

पङ्कुआड़, *adj.* behind, hinder: *meta-*  
*phor.*, invisible. *Prov.* दृष्टिक लेखै  
पिठि पङ्कुआड़, for the purpose of  
seeing (so far as your eyes go)  
your back is invisible, *i. e.*, turn  
your back to anything you do not  
wish to see, *i. e.*, there are none  
so blind as those that won't see.

पङ्किआड़, पङ्किआर, a hereditary

genealogist, whose special duty it  
is to arrange marriages.

पंच five: an assembly of five per-  
sons: people in general.

पंजरा = पाँजर *q. v.*

पट, silken cloth.

पटवरिआ, पटवारी, a village account-  
ant; who is generally the educat-  
ed man of a village; hence the  
proverb, कायथक गाउँ मँ, धोबी  
पटवारी, in a village of *káyaths*,  
even a *dhobí* may become *patwári*,  
*i. e.*, association with the educat-  
ed, will make even a fool learned.

पटर, *onomatop.* 'smack'.

पटाव, *v. a.* to irrigate, to water a  
plant.

पटाएव, irrigation.

पटाक, *adv.* immediately, suddenly.

पठ, (पथ), an object of study.

पठाव, *v. a.* to send: पठाए दे, *id.*

पठाएव, sending.

पड़, पर, or खसि पड़, *v. n.* to fall:

to lie: to take place, be: happen:

पाङ्कू पड़, to fall behind, linger:

चित पड़, to fall on the back, औन्ह

पड़, to fall on the face, करौट पड़,

to fall sideways: to take a posi-

tion, *e. g.* अपने एहि बात मँ पड़ि कै

भगड़ा मेटा दिअ, be good enough

to be arbitrator in this matter,

and settle our dispute: परि जा,

(*F.* 27), to become; often used

with the indeclinable participle of

another verb to form a passive

instead of जा *e. g.*, बुझि पड़, to be

understood; *see* gram. § 185.

पड़ब, falling: news.

पड़ड़, पड़रु, a buffalo calf: *Prov.*

खेत महिषी चर, पड़रुहिँ मार, buffalos are grazing in the field, beat the calves, *i. e.*, in a fight, the smaller men get caught, and the richer and more powerful real culprits get off.

पड़िबा, पड़िब, the first day of a lunar fortnight.

पढ़, *v. a.* to read : recite.

पढ़ब, *obl.* पढ़बा, the act of reading.

पढ़वाव (2), पढ़ाव, *v. caus.* To cause to read *or* recite.

पढ़ाएब, the causing to read.

पंडित, a learned man, a "Pundit."

पंडितपन, पंडिताई, पंडितारे, learning, "Punditship."

पड़िआ, a cloth with a coloured border, *see* पाड़ि.

पतकवा, a flag, banner.

पतनी, a wife: (*Vid.* XVI. 10) *the wife of Rám, who was the enemy of Rában, was Sítú, see अरि, and रावण.*

पताक, a flag, banner.

पताल, hell, the infernal regions.

पति, a lord, master: a husband; (*Vid.* XVI, 3) *the husband of the fourth daughter of Dachh (Daksha) = the husband of Rohini = the moon (Som); the whole compound is in the genitive governed by भगिनी (sister); the sister of Som was Lakshmi, who took bodily form as Rukmini: (Vid. XVI, 8) the husband of Kám Dhenu (see कामधेनु) is the bull on which Siva rides, cf. तापति: (Vid. XVII, 2) the husband of Ushá (the dawn) who was the daughter (तनया) of Bânásur (बाणासुर), was Aniruddh,*

*the son of Pradyumn, the son of Krishn: (Vid. XVI, 4) the husband of Párbati was Siva, whose foe (बैरी) was Kámdeb; see दुहिता, and बैरी: पति गृह, the husband's room, the bridal chamber.*

पतिआव, *v. a.* to trust, believe in.

पतिआएब, trust, confidence.

पतिगृह, *see* पति.

पत्ता, the leaf of a plant, of a book: a detailed description.

पथ, a road, way, path.

पथर, *v. n.* to lie scattered, be scattered.

पथरब, a scattering.

पथल, a stone; अथल पथल, a stone.

पथुकजन, a wayfarer.

पद, a word, a sentence.

पदना, (*Fem.* पदनी), one who breaks wind excessively: one who talks foolishly, a spendthrift; *Prov.* पदनाक लेखेँ टाका झुटकी, in the consideration of a spendthrift, money is like potsherds.

पदारथ, a blessing: there are four blessings, धरम, अरथ, काम, and मोक्ष, virtue, wealth, love, and salvation: a thing, fact (*very common in this sense*).

पनबडा, a betel-box.

पनार, a conduit, channel: *adj.* streaming with, soaked in: सुरंग पनारे (*Vid.* XXXVIII, 2, ०रे locative), in a conduit of red, hence soaked with blood, *see* सुरंग.

पनिआएल, *adj.* covered with water, flooded (*as a field*).

पनिबट, a canal, conduit.

पपनी, the eyelash.

पवन, the wind.

पय, पै, *Prep.* on ; upon : in : from (of time), जनम पय, from the time of my birth : *conj.* though, although : *properly indecl. part. of* पाव.

पयोधर, the bosom : a cloud.

पर (1), *Prep.* over, above, on, upon.

पर (2), *adj. pro.* other, another : *see* परहिक.

पर (3), *v. n.* = पड़, *q. v.*

परकार, way, manner, means, method.

परगास, *v. n.* to shine ; bloom.

परगासब, the act of shining.

परचार, *v. a.* to reproach a person concerning anything, to cast it in his teeth.

परचारब, reproach.

परजंत, (पर्यंत), end, termination.

परजुगुति, (परियुक्ति), plan, device : contorsion, twist, wriggle.

परतिग्रह, (प्रतिग्रह), a gift, present.

परती, fallow land ; any open space, विचली परती, mid air.

परतीति, trust, belief, confidence : परतीति मान (with genitive of object), to trust.

परदेश, परदेस, a foreign or distant country.

परब, a festival, holiday.

परबत, a mountain.

परबरसी, *see* परवरसी.

परबश, परबस, subject to another, not one's own master : dependent on another, परबस हो, to yield, succumb : unhappy, distraught.

परबेस entering, entrance, परबेस ले, to enter, commence.

परबोध, *v. a.* to console, comfort.

परबोधब, consolation.

परम, *adj.* and *adv.* excessive, very, much.

परमान, an authoritative saying : confidence, trust ; *Vid.* XLIX, 2, परमाने *for sake of metre.*

परवरश, परवरसी, (परورشसी), relief, protection, nourishment.

परवा, a dove, a pigeon.

परस (1), the act of touching, touch.

परस (2), *v. a.* to touch.

परसन, *adj.* pleased, delighted.

परसब, the act of touching, touch.

परसमनि, *lit.* a touch-jewel : hence, a very precious jewel ; a term of endearment.

परहिक, *gen. of* परहि, *emph. for* पर (2), (*Vid.* LI, 6) : it is possible however that परहि in this passage is *fem. of* परह, an *old obl. form of* पर (2).

परहित, *adj.* friendly, or profitable to another.

पराक्रम, manliness.

परान, life : heart (*metaphorically*), *Vid.* LXIII, 7, पराने *for metre.*

पराभव, *adj.* overpowered, conquered : *subst.* defeat.

परि, *Prep.* on, upon ; कौन परि, how ?

परिचय, previous acquaintance with, or knowledge of a person.

परिचित, known, acquainted with.

परिजन, relations, family.

परिणत, *adj.* submissive, obedient.

परिणाम, end, conclusion, *Vid.* XLI, 5, ०णामे *for metre.*

परितेज, *v. n.* to abscond, retreat.

परितेजब, desertion.

परिनत, *adj.* submissive, obedient :

परिनत हो, to yield to.



परिनाम = परिणाम, *q. v.*  
 परिवार, family, relations : dependents.  
 परिवोध, परिवोधब = परबोध, *q. v.*  
 परिमल, soft, yielding.  
 परिरंभनि, embraces, the act of embracing.  
 परियुक्ति, way, manner. कौन परियुक्त how? *cf.* परजुगति.  
 परिहर, *v. a.* to give up, desert, forswear.  
 परिहसि, (*Vid.* XII. 4.) *old 2nd sing. Pres. of supposititious root परिह (per metathesis for पहिर), to wear (clothes) : Thou wearest.*  
 परेख, *v. a.* to see.  
 परेखब, seeing, sight.  
 परेम, love, affection.  
 परै, *v. n.* to run away, abscond.  
 परोसिञ्चा, a neighbour.  
 परोहन, a vehicle, animal on which to ride; *Prov.* गदहा केँ न दोसर गोसैञ्चा, घोबिञ्चा केँ न दोसर परोहन, an ass has only one master (*a washerman*), and a washerman has only one vehicle (*an ass*), *i. e.*, every one should stick to his own caste-trade.  
 पलंग, पलंगिञ्चा, a bedstead.  
 पलट, *v. n.* to be reversed. पलटिञ्चा, to return.  
 पलटब, reversing.  
 पलटन, an army, a regiment.  
 पलथी, a position of sitting with the feet crossed under the buttocks : पलथी मार, to sit in this position : *cf.* गोठ, चुकीमाली.  
 पलान, *v. a.* to spread (as a cloth or skin).  
 पलित्ता, a match ; a light, a candle.

पल्लव, a sprout, a shoot, a young plant.  
 पल्लवराज, the king of delicate plants, the lotus.  
 पशुप, a tender of beasts, a cowherd.  
 पसार, or पसारि दे, *v. a.* to scatter (*seed &c.*) to spread out, open (*wings &c.*).  
 पहड़िञ्चा, an inhabitant of mountains.  
 पहर, a *prahar*, watch, or quarter of a day or night, see दुपहरिञ्चा; the beat of a *chaukidár* or Police officer : watch and ward. *This word has an oblique form पहरा, only used in the oblique cases : e. g. (Sal. XIX) चोरी कै लैलऊँ सलहेसक पहरा सौँ, I have stolen them, and brought them from Salhes' beat.*  
 पहरू, a guard.  
 पहाड़, a mountain.  
 पहिर, *v. a.* (*cf.* परिहसि) to wear (clothes). पहिर ले, to put on clothes.  
 पहिल, पहिलु, *adj.* first : *loc.* पहिलहिं (*Vid.* LX, 4), or पहिले (*Sal.* XII), at first. *The lit. trans. of Vid. LX, 4 is 'at first the sentence put an end to her life.'*  
 पहिलोठ गए, a cow that has had one calf (= *Sk.* गृष्टि).  
 पड़, पड़, a husband, a beloved.  
 पड़च, पड़च, *v. n.* to arrive.  
 पड़चब, arriving.  
 पड़चाव, *v. a.* to cause to arrive, to take, carry. पड़चा दे, *id.*  
 पड़ना, a guest ; a bridegroom.  
 पड़ = पड़, *q. v.*  
 पाई, पाए (1), see पाव.

पाए (2), पाएर, the feet, *old loc.*  
 परहिँ, *q. v.*: पाए कासत, an  
 under tenure, *but see* पाही कासत,  
*from which it should be carefully*  
*distinguished. This distinction*  
*has not, so far as I am aware,*  
*been noticed by any writer on*  
*land tenure, and hence great*  
*confusion has risen on the subject.*

पाओत, पाओल, *see* पाव.

पाओस, (*Skr.* प्रवृष, *Pkr.* पाउसी) the  
 rainy season, including the months  
 Aśhārh, and Śrábaṇ.

पाँक, mud at the bottom of a lake.

पाँखि, a wing (of a bird).

पाँच, *Num.* five: (*Vid.* XXII, 3) a  
 sentence of five syllables, *viz.*, नहिँ  
 आएब, “you will not come,” *cf.*  
 सात and डुइ; पाँच पाँच, five each.

पाँचो, *def. num.* the five.

पाँचोबान, he who has five arrows,  
 Kám Deb the god of love: *cf.*  
 पचबान, &c.

पाँजर, a side: the side of the body.

पाँति, a line, row: a necklace: a  
*sign of the plural, e. g.,* *Vid.*  
 XVIII, 3.

पाकल, *adj.* ripe.

पाग, a pagari, a turban.

पाचो (*F.* 57) = पाँचो, *q. v.*

पाकुँ, पाकूँ, *adv.* and *prep.* behind:  
*Prov.* दच्छिन कन्या कन्या कुमारौ, आगु  
 थलथल पाकुँ भारौ, the pretty girls  
 of south Mithilá are pendulous  
 before and weighted behind. ; *cf.*  
 आगूँ, *for another version.*

पाटी, half of a head of hair, when  
 divided down the centre.

पाठशाला, a college, a school.

पाड़ा, (*Fem.* पाड़ी) a buffalo calf.

पाड़ि, an edge, a margin: the colour-  
 ed edge of a cloth, *see* पड़िआ.

पाणि, = पानी (2), *q. v.*

पात, the leaf of a tree, *or* of a book:  
 an epistle, letter: a leaf platter;  
*Prov.* जकर माय मरै, तकर पात न  
 भात, (*at a funeral feast, the per-*  
*son who is comforted most, and*  
*whom the relations try to induce*  
*to eat, is the son of the deceased:*  
*here he is neglected by the greedy*  
*relations, and the translation is)*  
 he whose mother is dead, has nei-  
 ther platter nor food: the act of  
 falling,—*see* जल.

पातर, (*fem.* पातरि), *adj.* slender,  
 delicate.

पाथर, a stone.

पाद्, a breaking of wind; *Prov.* पाद्  
 बहानाँ खोखी, the concealing of  
 such under pretence of clearing  
 the throat.

पान (1), betel leaf: the red colour  
 imparted to the lips by the juice  
 of the leaf.

पान (2), the act of drinking: पान  
 कर, to drink: सधु पान, drinking  
 nectar: *Vid.* XIV, 10, पाने,  
*locative.*

पानि, water: *Vid.* LXXVIII, 3,  
 पानी *for metre.*

पानी (1), *Hindí* for पानि, *q. v.*

पानी (2), a hand.

पार (1), *adj.* and *adv.* across, on the  
 other side.

पार (2), *v. a.* to cross, to pass over:  
*In Bangálí this root is used in the*  
*sense of to be able; Paṇḍits say*

that it is not so used in Maithilí ; but I differ from them on this point, having noted three passages in Vidyápati in which it is used apparently in this sense. They are (1), IV. 3. लुब्धल नयन हटय के पार, which I translate "who can turn aside a greedy eye" Paṇḍits make पार a verbal noun and translate "who turns aside the crossing of a greedy eye," which is an awkward translation, and hardly makes sense : (2), XXXIII. 5 कहिअ न पारिअ पड मुख भासा, which I translate "I cannot tell the words of my love" Paṇḍits make कहिअ a noun, and translate "the telling is not crossed, i. e., attained to" which is practically yielding the position : (3) XXXI. 4 आकंप कठिन सहय के पार, which Paṇḍits translate "who bears warm embraces to their utmost limit (पार) ?", but which seems to me much more nearly to resemble the Bangálí आकम्प कठिन सहिते के पारे, "who can bear warm embraces ?": anyhow, in modern Maithilí, I have not met पार in the sense of "to be able."

पार (3), Vid. V, 1, पारे for metre), पारब, the act of crossing : पार कर, to cross a person over a stream.

पाला, snow.

पाव, v. a. The following forms have been noted, Simp. Pres. 1 पावौ, पाविअ, 2 पाइए, पाविअ, 3 पाव, पावथि ; 3 Fut. पाओत ; 1. Past., & in poetry, 3 Past पाओल ; Indekl.

Part. पाए ; to get, to obtain : Indekl. Part. पय, पै, पाई (Vid. XIV, 5), or पाए, used as a preposition ; see पय ; जनम पाए, from my birth : with obl. verbal noun to be able, e. g., सहे पावौ नहिँ, I cannot bear : to find, see, distinguish : hence, to come upon, arrive at.

पाव, पावथि, पाविअ, पाविये, पावौ, see पाव.

पाश = पास (2), q. v.

पास (1), neighbourhood : पास or पासे, prep., near.

पास (2), a net ; a collection केस पास a head of hair, a lock of hair : locative, पासे Vid. (XL, 7) or पाशे (Vid. XXXIX, 7) for metre.

पासा, = पास (1), q. v.

पाह, a line, a procession in line.

पाहन, a stone.

पाहौ adj. foreign : पाहौ कामत, cultivation by a ra'iyat who lives in one village, and cultivates in another ; to be carefully distinguished from पाए कामत, which is derived from पाए feet, and means an undertenure : see पाए.

पि, or पौ, v. a., the following forms have been noted, 3rd Simp. Pres. पिबय, पिबु, पौबे : 2nd Imperat. पिअ, पिअह, Pres. Part. पिबैत, पौबैत (incorrect, Sal. XIV) : Past. Part. पिउल, पौउल : Indekl. Part. पिबि, पौबि, verbal noun पौउब (e. g. पौउवाक जाग्य, fit to drink) & obl. पिबै (e. g. पिबैक भर, sufficient for a drink) : to drink : to absorb : to be full of : comp. verb. पिब ले for पिबि ले to take to drink, to drink.

पिअ, *see* पि.

पिअब, पीउब, the act of drinking.

पिआ *adj.* beloved, *subst.* a beloved one, a husband; *cf.* पीआ.

पिआएब, causing to drink.

पिआव, पिलाव, *or* पीलाव, *v. a.*, 2nd *Imperat.* पिआविए (*Vid.* X, 10), to cause to drink, to give to drink.

पिआक, a drunkard, one who drinks.

पिआर, (*fem.* पिआरि), a beloved one.

पिआस, thirst.

पिआसल, *adj.* thirsty.

पिउल, *see* पि.

पिउलाह, (*fem.* आहि) *participial adj.* drunk.

पिँड, पिँडा, a lump.

पिक, the Indian cuckoo.

पिकदानी, a spittoon.

पिच्छड़, (*fem.* पिच्छड़ि), *adj.* slippery.

पिच्छड़, slipperiness.

पिच्छड़ाह, (*fem.* आहि) *adj.* slippery.

पिक्का, *adv.* and *prep.* behind; *cf.* पीक्का.

पिक्कोर, पिक्कोर, pursuing: पि० कर, to पिंजरा, a cage. [pursue.

पिठार, rice pounded in water.

पिठि, the back; *cf.* पीठि.

पिड़, *v. n.* to suffer pain: to be hurt, *or* wounded; *cf.* पीड़ा, पिरा.

पिड़ब, pain.

पिड़ाएल, *adj.* tired, weary; *cf.* पीड़ाएल.

पिठि, a stool; *cf.* पीठा.

पितर, a father: brass; *Prov.* पितरक नय पर एतेक गुसान, so much pride about a brass nose-ring!

पित्तौ, a paternal uncle, पित्तौत, a paternal uncle's son.

पिबय, पिबलह, पिबु, पिबैत, *see* पि.

पिरा, *adj.* pained, weary, tired; पिरा जा, to be tired: *cf.* पिड़ा.

पिरित, पिरौति, पिरौती, love, affection.

पिरौन्ह, *or* पिरौन, slightly yellow yellowish.

पिलाव, *see* पिआव.

पिशाच, पिशाच, a goblin.

पिगुन, पिसुन, a slanderer, a back-biter.

पिसाइ, wages for grinding.

पिसान, the act *or* profession of grinding grain.

पी, *v. a.* to drink, *see* पि.

पीआ = पिआ, *q. v.*

पीअर, *adj.* yellow.

पीउब, *see* पि.

पीउल, *see* पि.

पीक्का, पीक्कू, *adv.* behind: afterwards; *cf.* पिक्का, पाक्कू.

पीठ, पीठि, the back; *cf.* पिठि.

पीड़ा, pain, agony; *cf.* पिड़ा, पिरा, पीरा.

पीड़ाएल, fatigued, tired; *cf.* पिड़ाएल.

पीठा, a stool, a seat; *Prov.* गया गाँड़ि, बनारस पीठा, he has his buttocks in Gayá, and his seat at Banáras, *i. e.*, you can't be in two places at once.

पीपर, a pípal tree.

पीबि, पीबे, पीबैत *see* पि.

पीरा = पीड़ा, *q. v.*

पीरी, yellowness.

पीलाव, *v. a.* to cause to drink, *see* पिआव.

पीलु, a worm.

पीसल, *adj.* (*properly participle*) pounded. *Subst.* dust.

पुख, *Pushya*, *or* the eighth *nakshatra* *or* lunar mansion of the rainy season.

पुंख, the feather of an arrow.

पुक्कबह्नि, पुक्के, पुक्कै, पुक्कैह्नि, see  
पूक्क.

पुक्कियो, see पूक्कि.

पुक्कारो, a present of clothes, sweet-  
meats, &c. sent to the house of  
a bridegroom by the guardians of  
the bride, some months after the  
marriage.

पुजलङ्ग see पूज.

पुजाव, v. a. = पूज, q. v.

पुजाएब, worship.

पुतङ्ग, a son's wife.

पुन, adv. again, see पुनि.

पुनमति, adj. fem. agreeing with गंगे  
(Vid. LXXVIII. 2), holy.

पुनरवसू, the seventh *nakshatra*  
(*Punarvasu*) or lunar mansion of  
the rainy season.

पुनि, पुनु, पुन, adv. & conj. again : on  
the other hand, still, nevertheless.

पुनीता, adj. holy, sacred.

पुन्य, holy : a good action : the good  
actions of a former life : Vid.  
XXXVIII, 1, instr. पुन्ये for पुन्ये  
for metre.

पुर (1), a city, a town : पुर परिजन,  
the townfolk.

पुर (2), and पूर, v. a. and v. n. ; fol-  
lowing forms are noted : 1 and  
2 Imperat. & Simp. Pres. पुरिए ; 2  
परह ; 3 Fut. पुरत ; Past Part.  
पुरल, पूरल ; to fill : to fulfil, com-  
plete, do : to fill, be filled.

पुरत, see पुर (2).

पुरंदर, the god Indra.

पुरब, adj. former : subst. former  
times, olden days : पुरबक पुन्य (Vid.  
XXXVIII, 1) the virtuous

actions of a former life : cf. पुरब,  
पूरब.

पुरवा, a collective name for the  
three *nakshatras*, or lunar mansions  
*Púrva-Phálguné*, *Púrváshádha*,  
and *Púrva-Bhadrapadá* ; the first  
of these is the eleventh *nakshatra*.

पुरवासी, a citizen.

पुरबिल, adj. & adv. former : for-  
merly.

पुरल, पुरह, see पुर (2).

पुराव, v. a. to fill, fulfil.

पुराएब, fulfilling.

पुरान, (Vid. LXXIII, 2, पुराने for  
metre) adj. old.

पुरिए, see पुर (2).

पुरख, a man, a husband.

पुरब, = पुरब, q. v.

पुरष = पुरख, q. v.

पुरबाहन, the fore-noon.

पुलकित, adj. with the hair standing on  
end : thrilled : delighted, pleased.

पुहमी, the earth.

पूख = पुख, q. v.

पूक्क v. a. to ask, inquire : this verb is  
frequently written पुक्क, but this is  
incorrect, except when the vowel  
is shortened according to gram.  
§148.

पूक्कब, पूक्कि, emph. पुक्कियो, the act of  
asking, a question.

पूज, v. a. 1 Past. पूजलङ्ग ; Indekl.  
Part. पजि ; to worship, offer wor-  
ship to ; also पूजि पुजाव (Vid.  
XXXVII, 2).

पूजेरौ, a worshipper.

पडौ, a kind of cake, or sweetmeat ;  
it is not easily digested, hence the  
proverb, about one who attempts

*things he cannot do, घीउ पचे नहिँ,*  
 पूड़ी ला मारि, a fight for cakes,  
 when ghí won't digest.

पव, the East.

पूबा, an inhabitant of the East.

पूर, *v. a.* = पुर (2), *q. v.*

पूरन, *adj.* full.

पूरपइ (*F.* 5), the premises of an  
 argument. पूरपइ राख to prove  
 an argument.

पूरब, the East : *also* पुरब, *q. v.*

पूरल, *see* पुर (2).

पूरी, wheaten dough, for making  
 cakes ; *cf.* पूड़ी.

पूल, a bridge.

पेआज, onions.

पेट, the belly, a glutton ; *cf.* पेट.

पेटकुनिआ, the act of lying on the  
 belly on the earth.

पेटार, a basket, a trunk ; *Prov.*  
 याकल बरद केँ पेटार भारी, for a  
 tired bullock even a basket is too  
 heavy.

पेटू, पेटुआ, a glutton.

पेट, the belly ; *cf.* पेट.

पेठि, a market.

पेनवाह, a driver of cattle with a पैना,  
*q. v.*

पेन्ह, *v. a.* to put on, wear (clothes) :  
 to adorn one self with any thing.

पेन्हब, the act of putting on.

पेस्तर, (پیشتر) *adj.* first.

पै, पय, *adv.* used to give emphasis,  
 surely, सेह पै, he alone.

पैआँ, the foot.

पैँचा, or पैँच, the act of borrowing.

पैँडा, a road.

पैँठ, *v. a.* to enter : to rush into.

पैँठब, entrance.

पैना, a cattle-whip or goad.

पैनि, a "pyne," or main drain for  
 irrigation.

पैर, the feet, the leg : *see* पएर.

पैरख, (= पौरख), manliness, cour-

पैस, *v. a.* = पैठ, *q. v.* [age.

पैसा, a pice : a small copper coin.

पोआर, straw, after being broken and  
 trampled on at the threshing floor :  
 that part of the stalk which is  
 cut off with the ear : *cf.* नार.

पोँइ, *v.* लाँगड़.

पोखर, पोखरि, पोखरी, a tank : *obl. plur.*

पोखरन, *F.* 31.

पोइ, *v. a.* to rub, or wipe off.

पोइब, wiping.

पोठी, a small kind of fish.

पोड़ा, *adj.* stout, robust.

पोथा, पोथी, a book.

पोस, *v. a.* to nourish, bring up,  
 cherish : (*Sal.* III) *in neut.*  
*sense*, to be nourished, to grow up.

पोती, a small kind of basket for  
 holding clothes.

प्रगना, a fiscal division, a *parganá.*

प्रति, *Prep.* in the presence of.

प्रतिपाल, the act of protecting : बचन  
 प्रतिपाल कर, to act up to one's  
 words.

प्रत्यच्छ, *adj.* visible : in the presence  
 of (*very common in this sense*).

प्रथम, *adj.* first : (*Vid.* LIX, 2) *the*  
*first consonant, viz. क :* *the 1st,*  
*25th, and 28th consonants form the*  
*word कमल, a lotus ; see पचौस,*  
*and अठाइस : (*Vid.* LXII, 1) *the**  
*eleventh consonant is ट, which*  
*with क, forms कट, a promise ; see*  
*एकादस.*

प्रथमहि, प्रथमहिँ, *adv.* first, for the first time.  
 प्रनाम, obeisance, reverence; *in correspondence*, "my compliments" to so and so.  
 प्रश्न, a question.  
 प्रसन, प्रसन्न, *adj.* pleased, gracious: *see* परसन.  
 प्राण, प्रान, life: (*old abl.*) प्राणञ्जं.  
 प्राणवती, (*Vid.* XXXVII, 8) N. P.  
 प्रान, = प्राण, *q. v.*  
 प्रिय, *adj.* beloved, = पिञ्चा. *q. v.*  
 प्रीत, प्रीति, affection, love.  
 प्रीतम, a beloved one.  
 प्रीति, = प्रीत, *q. v.*  
 प्रेम, love, affection.

## फ

फका, the act of putting or throwing a handful of food into the mouth; *Prov.* About a poor man who should be modest, but who is greedy at a dinner-party; जिनकर भूजा नहिँ, तनिकर फका बड़, he who (at home) never touches parched grain, is now gobbling large handfuls: *cf.* फाँक.  
 फटक *v. a.* to separate: to winnow.  
 फटकनाइ the act of winnowing.  
 फटकब the act of winnowing.  
 फटका (*fem.* फटकी), फटकाह (*fem.* फटकाहिँ) *adj.* scattered; hence large; *Prov.* बूड़ि मीआँक फटकाहिँ आँखि a foolish Miyã' has large eyes; बूड़ि मीआँ कँ फटकी दाढ़ी, a foolish Miyã' has a ragged beard.

फटके फटके, *adv.* separately, apart.  
 फटाक, unconnectedly; suddenly unawares.  
 फटा, फट्टा, a split length of bamboo.  
 फड़, *v. n.* to bear fruit, to fructify: to ripen.  
 फणि, possessing the expanded hood or neck of a snake, but especially of the Cobra: a snake: फणि मणि a precious jewel supposed to exist in a snake's head: *often compared to a lady's face.*  
 फना, a snake's hood.  
 फरक, ( *فراق* ), *adv.* separate.  
 फरफराहटि, throbbing.  
 फराक, distance.  
 फरीक, dawn.  
 फर, फल, फड़, a fruit: (*Vid.* XVI, 8) *the fruit beloved by Siv is the bel, noted for its roundness and hardness: see* तापति, पति, and कामधेनु.  
 फसिल, ( *فصل* ), a harvest.  
 फाँक (1), *v. a.* to gobble, to toss into the mouth hurriedly: *cf.* फका, फाँक.  
 फाँक (2), = फूँक, *q. v.*  
 फाँकड़, the lungs.  
 फाँस, a noose, a snare: *old loc.* फाँसे (*Vid.* I, 5).  
 फाट, *v. n.* to be torn: to be torn out.  
 फाटब, the state of being torn.  
 फाटिक, glass, crystal.  
 फाड़, फार, *v. a.* (*act. of* फाट) to tear, to break: to open.  
 फाड़ब, a tearing.  
 फातमा, Fátimá, the mother of Hassan and Husain.

फार (1), = फाड़, *q. v.*  
 फार (2), a ploughshare.  
 फिर, फौर, *v. n.* to turn, to twist, to leap, (*Vid.* LXXVI, 8) फिरइच्छि = फिरै अछि.  
 फिरंगी, a European.  
 फिरब, a turn.  
 फिरिआहौ, (فريادي) a complainant.  
 फीका, *adj.* tasteless.  
 फौर, *v. n.* = फिर, *q. v.*  
 फुचौ काठी, pen and inkpot.  
 फुट, फुल, फूट, *v. n.* to blossom: to burst into blossom, to burst out, burst: (*of a burglar*) to break into a house: to be broken, cracked; *Prov.* फुटल भाँड़ संगी पुनु जोह, a cracked pot looks for a companion, *i. e.*, the fox who lost his tail: to quarrel amongst oneself, *Prov.* घर फूटे गमार लूटे, when there is disunion in the house even fools loot it: *cf.* फुर.  
 फुद्दी, a small kind of bird.  
 फुफकार, the hissing sound of a serpent.  
 फुर, *v. n.* to be guessed, *Prov.* फुरलौ कहाँ, तो डरलक जहाँ, where was it guessed by you? where he beat me, *an allusion to the instructive power of the ferule: cf.* फुट.  
 फुरसति, (فرصت) leave, liberty.  
 फुल (1), = फुट *q. v.*  
 फुल (2), फूल, a flower, a blossom.  
 फुलडाली, a flower-basket.  
 फुलवाड़ी, a flower-garden.  
 फुला, *v. n.* to blossom.  
 फुलेल, sweet oil, made from the चमेली, or other sweet-scented flower.

फुसफुसाहटि, whispering softly in the ear.  
 फुसिआ, फुसिआह (*fem.* आहि), one who whispers: a deceiver, one who speaks falsely; *Prov.* फुसिआहि बनिआँइनि कै भरि घर बटखरा, a dishonest shopkeeper has her house full of weights.  
 फूँक, फूक, *v. a.* to blow; to blow up a fire; *Prov.* फूँक न फाँक, टाँग बिथारि कै ताप, you don't even help to keep the fire alight, and you stretch your legs before it to warm yourself, (thus preventing other people enjoying it).  
 फूजल, *adj.* loosened.  
 फूट, *see* फुट.  
 फूरा, *adj.* active, intelligent.  
 फूल = फुल (2), *q. v.*  
 फूस, *v. a.* to whisper: to speak falsely: *Indecl. Part.* फूसि, used as फूसि, a lie. [*adv.*, falsely].  
 फेक, *v. a.* to throw.  
 फेकब, a throwing.  
 फेफड़ि, puffing and blowing.  
 फेर, *v. a. and v. n.* to turn aside, or away; *Vid.* XLIX, 1, मुख फेर, to turn aside the face: to whirl.  
 फेरब, turning aside.  
 फेरा, फेरी, a circuit, routine.  
 फेरि, *adv.* again: hence, on the contrary, on the other hand.  
 फेरी = फेरा, *q. v.*  
 फाँक, *v. a.* to toss by the handful (food) into the mouth, to gobble:  
 फाँका, a boil, a sore. [*cf.* फाँक].  
 फोकचा, a small fish, whose belly swells enormously when blown out by wind—a cruel amusement of little boys.  
 फोर, *v. a.* to break, smash.



## ब

Note. *Many words commencing in this dictionary with ब are, in common use and in the selections, spelt with व.*

बइसाव, *v. a.* to cause to sit, = बैसाव  
बएर, the jujube tree. [*q. v.*

बएस, बयस, age (of a man or woman),  
period of life; प्रथम बएस, first  
youth.

बँश, a family.

बक, a crane.

बकबाद, verbal quarrelling, wrangling.

बकस, the English word "box."

बकरा (*fem.* बकरी), a goat: *cf.* बकर.

बकहेल, *adj.* foolish.

बकसीस, (بخشش), a present.

बकुचा, (بقيچه), a bundle of clothes.

बकर ( *fem.* बकरी), a goat: *a she  
goat's face is supposed to resemble  
that of a poor man, hence the prov.*

बकरीक सन मूँह, मुसर सन पोड़ा, he's  
got a face like a she goat's, and  
yet he is as stout as a pestle: *cf.*

बकरा.

बखरा, division, the act of dividing;

*Prov.* पानि मँ माँह, नौ नौ कुटिआ

बखरा, the fish are still in the water  
and they divide them each into  
nine slices, *i. e.*, they count their  
chickens before they are hatched.

बखान, a tale, narrative.

बखारी, a granary.

बखेआ, a kind of sewing, coarse  
quilting.

बखोड़ा, the bark of a tree.

बखो, name of a tribe of gipsies; *Prov.*  
*about one who does badly what he  
might be expected to do well,* बुड़बक  
बखोक खंदक मँ डेरा, the foolish  
Bakho set up his tent in a pit.

बगड़ा, a sparrow.

बगै, form, shape, appearance.

बंगा, the cotton plant.

बंगाली, a *Bangáli*. *The Bangális  
speak very bad Maithilí and hence  
cannot be understood, hence the  
following Prov. is used with refer-  
ence to any one who does not speak  
plainly* एक बंगाली, दोसर तातराह,  
in the first place he is a *Bangáli*,  
in the second place he stutters.

बंगौरा, *adj.* foolish; *Prov.* बाप बंगौरा,  
पूत चौतार, the father is a fool,  
and the son intelligent.

बच (1), voice, speech: a word.

बच (2). बाँच, *v. n.* to escape, be saved.

बचन, voice, speech: a word.

बचब, escape, the act of escaping.

बचाव, *v. a.* to cause to escape, to save,  
(*Vid.* XL, 12) बचाओव, *for* बचाएव,  
you will cause to escape: *hence*  
you will conceal.

बजइ, बजत, *see* बाज.

बजड़ा a kind of millet.

बजनिआ a player on musical instru-  
ments; *Prov.* बाबाजीक बाबाजी,  
बजनिआक बजनिआ, the saint of  
saints has turned fiddler of fid-  
dlers; *i. e.*, his pretensions to  
holiness are all hypocrisy.

बजर, बज्र, a thunder-bolt: *hence adv.*  
violently, tightly, केवाड़ बजर कर,  
to fasten a door tightly: बजर नीँद,  
a thunder-bolt sleep, a sleep so  
sound that even a thunder-bolt  
will not break it.

बजबड़, *see* बाजब.

बजार, (بازار) a market.

बजाव, बजावे पठाव, *v. a.* to send for,  
*or* call a person = *Hindí* बुलाना.

बजे हथि, *see* बाज.

बज्र = बजर, *q. v.*  
 बटनाई, the art of rope-making.  
 बटवारी, high-way robbery.  
 बटेर, a kind of quail.  
 बटेर, *v. a.* to collect.  
 बटोहिआ, बटोही (*fem.* बटोहिनि), a wayfarer.  
 बड़ा, a kind of large metal cup.  
 बडू, a pot for boiling rice, of globular form.  
 बड़ (1), *adj. and adv.* (*fem.* बड़ि) large, great : very : सभ सँ बड़ greatest : see बड़ा.  
 बड़ (2), the “*bur*,” or banian tree.  
 बड़द, बरद, an ox.  
 बड़पन, बड़प्यन, बड़ाई, greatness.  
 बड़ा, one who is great, a great man ; *nom. plur.* बड़े : बड़ा is properly a *Hindí* word. The *Maithilí* form is बड़ : in *Maithilí* the form बड़ा is properly only used as an oblique form or agreeing with a noun in an oblique case, as in *Vid.* III, 6 ; XLI, 6 ; and XLIV, 5.  
 बढ़, बाढ़, *v. n.* to increase.  
 बढ़नी, a broom for sweeping with.  
 बढ़ब, increase.  
 बढ़ाव, *v. a.* to cause to increase.  
 बताव, *v. a.* to show, explain : बताए दे or बता दे, to tell.  
 बतास, wind : बतास कर, to fan : *Vid.* LXXIV, 4, बतासे for sake of metre.  
 बताह, *adj.* mad.  
 बतुलाह, *adj.* rheumatic.  
 बत्तौ, a lath, or thin piece of wood : hence the cross pieces of a roof, see कोरा.  
 बथान, a fold, or enclosure for cattle ; *Prov.* बुड़बक मीआँ मँभ गाम बथान, the foolish Míyã' has his cattle

fold in the midst of the village.  
 बदन, face, countenance.  
 बद्साही, (بادشاهی) reign, majesty.  
 बदाम, a kind of grain, “gram.”  
 बद्, a scoundrel, a blackguard.  
 बध, murder, slaughter.  
 बधवाह, (*cf.* बाध), a man who watches the fields of a village and guards them ; a *garde champêtre*.  
 बघाव, a song of congratulation.  
 बधू, a wife.  
 बन (1), *v. n.* to be made, to be manufactured : (of a field) to be ready, prepared, cultivated ; *Prov.* जेकर बनल अखड़वा रे, तेकर बारहे मास, he whose fields are ready in Ashárh, is ready also all the year round.  
 बन (2), a wood, a forest : *old loc.* बनहिं.  
 बन (3), that which binds : निबिबन, that which binds a woman's petticoat (नौबि), a kirtle.  
 बनब, the state of being created.  
 बनबैकथि, see बनाव.  
 बनसि, a fish-hook.  
 बनाएब, shaping, making.  
 बनाव, concord, reconciliation.  
 बनार, a trace, a sign.  
 बनाव, *v. a.* ; 3 *Periphrast. pres.* बनबैकथि ; to make, concoct, create.  
 बनिआँ, (*fem.* बनिआँनि) a shop-keeper.  
 बनिसार, a binding-house, *i. e.*, a  
 बनीज, a merchant. [prison.  
 बनैआ, *adj.* wild.  
 बनौधिआ, a man of Banaudh, whence the best peons are supposed to come.

बंद, a tie, a knot *or* button for fastening clothes.

बंध (1), a bond.

बंध (2), to bind : to perform.

बंधक, pawning, giving things in pawn.

बंधन, bonds, binding.

बंधाव = बान्ह, *q. v.*, *Muhammadan* ३ *past*, बंधोलकै.

बंधु a friend : a relation.

बंधुआ, a prisoner.

बन्हाव, = बान्ह, *q. v.*

बंधुक, a kind of red flower so called.

बपौटी, a father's share in the family property.

बबा, बप्पा, a father.

बबुआन, *plur.* of बाबू, *q. v.*

बबुर, a thorny kind of tree.

बमरटिआ, *adj.* left-handed.

बयर, enmity.

बयस, बएस, age, period of life.

बर, good, excellent : a bridegroom.

बरख, a year.

बरखा, rain.

बरछी, a spear.

बरजउबति, बरजौमति, an excellent, *or* beautiful damsel.

बरजन, an excellent man : a great person.

बरती, one who fasts, an ascetic.

बरद, बड़द, a bullock : *Prov.* कोडि बरद के फेफड़ि बड़त, it's the lazy bullock that puffs and blows ; *cf.* हकम *for a similar proverb.*

बरन, *v. a.* to tell, (*F.* 1 & *c.*), बरनैँ, *Hindí form*, I tell ; (*id.* 73) बरनत, *Kanaují for बरनैत.*

बरनन, a tale, a story.

बरहा, a rope.

बराह्मन, a bráhmaṇ.

बरिआत, a bridal procession.

बरिस (1), बरौस, a year.

बरिस, (2) *v. n.* to rain : *also active*, to rain, to pour rain.

बरिसात, the rainy season, the rains : rain.

बर, *adv.* rather.

बलकवा, = बालक, a child, an infant.

बल, force, strength.

बलबीर, a great hero.

बलबे, name of a town on the south side of the Ganges, near Mokámá.

बलित, *adj.* surrounded.

बलुवाह, sandy.

बलेल, a fool.

बलेलपन folly.

बल्लि, बल्ली, a creeping plant, a creeper.

बस (1), *adj.* under the control of, subject to ; बस हो, बसि रह, to be under the control of.

बस (2), *v. n.* to dwell, to be, remain. *Indecl. Part.* बसी *for sake of metre.*

बसन, clothes, dress.

बसंत, the Spring season, *including the months of Chaitra and Baisákh ; (Vid. LX, 4) cf. अनुज ; here बसंत means the time when flowers (कुसुम) appear ; कुसुम also means a woman's courses, and hence बसंत means the three days of a woman's courses, during which her husband may not approach her. The younger brother (अनुज) of बसंत is therefore the fourth day, when her husband may approach her.*

बसब, the act of dwelling.

बसह, a bull.  
 बसात, wind.  
 बसि रह, *v. n.* to be or remain under control, *cf.* बस (1).  
 बसु, *see* बस (2).  
 बसुला, a kind of adze, or axe.  
 बसैला, a young bamboo.  
 बस्तर, clothes, dress.  
 बस्ती, a dwelling.  
 बस्तु, a thing : goods and chattels.  
 बह *v. n.* to flow (*of a stream*), बहि जा, to float away, be washed away ; to blow (*of the wind*) : to bear ; to work a plough.  
 बहष, the act of flowing.  
 बहरा, *v. n.* to go out, बहराय जाएब, to go outside.  
 बहसल, *adj.* wilful, spoilt ; *Prov.* बहसलि जौलहिनि बापक दाँटी नेचे, a wilful Jolhini will pull her own father's beard.  
 बहाड़, *v. a.* to sweep.  
 बहाड़ब, a sweeping.  
 बहानाँ, a pretence ; a concealing, disguising.  
 बहार, *adv. and prep.* without, outside.  
 बहाल, (بھال), the act of preserving.  
 बहिआ, a slave without pay : *cf.* चरवाह (1), and चाकर.  
 बहिन, बहिनि a sister.  
 बहिर, बहौर, *adj.* deaf.  
 बहिरा, (*obl.*) a deaf man ; *Prov.* बहिराक सुतनहिँकी, अन्हराक जगनहिँकी, what does a deaf man lose by sleeping, or a blind man by waking : *this word is properly an oblique form of बहिर, and can*

*only be used in the oblique cases : so also अन्हरा is an oblique form of आन्हर.*

बहौर = बहिर, *q. v.*

बहु (1), 3 *simp. pres.* of बह, *q. v.*

बहु (2), a wife, a spouse.

बहु (3), बहुत, बहुते, *adj.* many, much : *adv.* very : again : in many ways.

बहेड़, *adj.* incapable, lazy, inattentive.  
 बहेड़पन, laziness. [tive.]

बहै, *see* बह.

बाउर, *adj.* mad.

बाओन, a dwarf.

बाँक (1), *adj.* bent, distorted : cruel,

बाँक (2), an armlet. [averse.]

बाँका, *adj.* foppish, well dressed : excellent, बाँका बीर, an excellent hero.

बाँग, cotton.

बाँच, *v. n.* to escape, remain secure  
 बच, *q. v.*

बाँचब, escape.

बाँकौ, barren (*of females*).

बाँट, *v. a.* to divide, partition ; *Prov.* मौआँ मरिहँ तो सिरनी बटिहँ, (*where बटिहँ is a Muhammadan form of 3 Fut.*) The Míyā' will die, and then distribute sweetmeats, *i. e.*, he has promised to do so, but keeps putting it off.

बाँध (1), *v. a.* = बान्ह *q. v.*

बाँध (2), an embankment, धर्मक बाँध (*Sal. XII*) an embankment made by the power of my virtue.

बाँस, a bamboo ; (*Sal. I*) green bamboos are considered lucky to make a bridal chamber of.

बाँसुलौ, a flute.

बाँह, बाँहि, बाँहिँ, बाँऊ, *Irreg. acc.* बाँऊ  
the arm : बाँह ले, to fight.

बाक, the voice ; बाक नहिँ, there was  
no voice, I could not speak. *Vid.*

XXXIX, 8, बाके *for sake of metre.*

बाकर, a goat.

बाग, a horse's rein.

बाघ, a tiger.

बाचाल, *adj.* eloquent.

बाच्चा, बाच्चा, the young of any animal,  
*esp.* a calf.

बाज, *v. n.* (*Pres. Part.* बजैत, *Irreg.* 3  
*Pres.* बजइन (*Vid.* LXXXII, 4),  
(*Harkh.* XI, 6, *Kanauji pres.*  
*part.* बजत); to speak.

बाजब, (*old Loc.* बजबऊँ, even in  
speaking) speech ; music.

बाजी, a horse.

बाजूबंद, an armlet.

बाट, a path, a road : बाट ताक, to  
look for the path, *i. e.*, to expect  
anxiously.

बाटो, a small metal cup, or vessel.

बाड़ी, the ground immediately round  
a house ; *Prov.* बाड़ी गेलै पात नहिँ,  
घर गेलै केरा, if he went into the  
garden and could not find a plan-  
tain-leaf, how could he find a plan-  
tain in his house.

बाढ़, बढ़, *v. n.* to wax, increase.

बाढ़नि, a broom.

बाढ़ब, wax, increase.

बाढ़ि, a flood.

बात, news ; speech ; thing, subject.

बाता, wind.

बाती, a light, candle.

बादर, a cloud.

बाध (1), lands surrounding a village,  
*as distinct from the बस्ती or home-*

stead, and from the गोएँडा or rich-  
ly manured lands close to the  
houses, and the दोहट, or lands at  
a distance from the homestead.

बाध (2), a prohibition, objection :  
hindrance.

बाध (3), *v. a.* to prohibit, object to :  
interfere with, hinder.

बाधब, hindrance.

बाधा, = बाध (2) *q. v.*

बान, an arrow, बान समान, like an  
arrow : *Vid.* XLIX, 5, बाने *for*  
*sake of metre.*

बानर, a monkey, *Prov.* बानरक हाथ  
मँ नारिअर, a cocoanut in a  
monkey's hand, *i. e.*, it is of no  
use to him.

बानि, habit, custom.

बानी, voice, words.

बान्ह, बन्हाव, बाँध, and बंधाव, (*the*  
*first of these forms is considered*  
*the correct one*) or बान्हि दे, *v. a.*  
to bind, tie : hold fast, धैरज बान्ह,  
to have patience : to build.

बाप, a father.

बापुत, relations, brethren.

बाबा = बाप.

बाबाजी, a mendicant present, *Prov.*  
(*about a poor temple*) बाबाजी गेलाह  
बहरा, मठिआ भेल सून, the priest  
went out, and the temple was  
then empty.

बाबु, बाबू, a title of extreme honour,  
a gentleman of high position :  
*irreg. plur.* बबुआन.

बामन, a bráhmaṇ, usually applied to  
bráhmaṇ's of the Pachhimá sept  
of bastard bráhmaṇs.

बाम, or बामा *adj.* left, not right,

(*Vid.* LXIII, 7, see बुना); (*Vid.* IX, 1) the vowel to the left of the third vowel (इ) is आ, which forms the first syllables of आउ, "come!": adverse.

बाम, (or बामे for sake of metre): a fair one: a damsel.

बायु, wind.

बारह, num. twelve.

बारि (1), adj. young, tender.

बारि, (2) water.

बाल (1), see बालु.

बाल (2), बालक, adj. young: a child, baby.

बालपन, or बालापन, childhood.

बालमु, a bridegroom, a husband.

बालापन, see बालपन.

बाल, बालु, बालू, sand.

बास (1), scent, odour: fragrance: (*Vid.* II, 1, बासे for sake of metre).

बास (2), v. a. to scent, to give fragrance to (*Vid.* LXXVII, 3) करपूर पान बासलि, I scented the *pán* leaf with camphor, I put small pieces of camphor into the *pán* leaf.

बास (3), = बासा q. v.

बासन, a vessel, a basin.

बासा, a dwelling house.

बाहन, a conveyance: that on which a person rides: the animal on which a deity is supposed to ride: the बाहन of Indra (*Vid.* XVI, 2) is Airávat, the king of elephants, that of S'iva (*Vid.* XVIII, 8) (or Har) is a bull, that of Durgá (or Debí) (*Vid.* XVI, 7, and XVIII, 5) is a lion.

बाहर, adv. outside.

बाहरक, adj. external.

बाहा, a stream, a current.

बाङ्ग, Irreg. acc. of बाँङ्ग, q. v.

बाङ्गलता, the creeper of the arm, a woman's arm compared to a creeper.

बिअन, बिअनि, (*Skcr.* व्यजन, *Pr.* विअणो), a fan.

बिआ, बीआ, seed.

बिआन, the act of having young, e. g., एक बिआनक गाए, a cow that has had one calf.

बिआह, बिआहि दे, v. a., to marry one person to another: *Subst.* a marriage; *Prov.* भेल बिआह, मोर करबह की, (a woman addresses an old lover), I am now married, what can you do with me.

बिआही, wedded.

बिआग, separation.

बिआगि, (*Fem.* बिआगिनि) deprived of; forlorn.

बिकरी, sale.

बिकल, adj. uneasy, anxious: confused, confounded.

बिकसित, adj. bright, shining.

बिकौआ, a sect of high caste Bráhmans, who make a living by selling themselves (बिक, to sell) as husbands to women of lower caste.

बिख, poison.

बिखधर, बिषधर, adj. poisonous.

बिखस, बिषस, adj. uneven: intolerable.

बिखिन, adj. uneasy, tormented: unbearable, intolerable.

बिखै, a thing, subject.

बिगड़ौआ, बिगाड़ू, a spoiler, one who spoils.

विघटाव, *v. a.* to spoil, to cause to turn out badly.  
 विघटाव, spoiling.  
 विच, बीच, *adv. & prep.* between : in the midst.  
 विचल, *v. n.* to change, alter.  
 विचलव, change.  
 विचला, (*fem.* वली) *adj.* middle.  
 विचार (1), discrimination, judgment ; (*Vid.* LI, 1, विचारे *for metre*).  
 विचार (2), *v. n.* to consider.  
 विहना, (*Fem.* विहनी) one who collects ; गोइठा विहनी कतऊँ कोहबर बैस, how can a woman who collects cow-dung, (expect to) sit in a bridal chamber.  
 विहाञ्चान, = विहौना, *q. v.*  
 विहिया, toe-rings.  
 विहौना, the bedding of a bed.  
 विजय victory.  
 विज, बीज, a seed.  
 विडार, a seed-bed.  
 वित (1), wealth.  
 वित (2), वीत, *v. n.* to pass away ; also विति जा.  
 वितव, passing away.  
 वितित, *adj.* passed away, expired ; वितित हो, = वित, (2), *q. v.*  
 विथार, *v. a.* to stretch, extend.  
 विदलित, *adj.* rent asunder : (*fig.*) heart-broken.  
 विदा, the act of leaving a place, विदा हो, to go away, leave ; विदा कर, to allow to go.  
 विदार, *v. a.* to tear, rend.  
 विदारव, tearing, rending.  
 विदेश, विदेस, a foreign country, a distant land, (*Vid.* LV, 1, विदेसे *locative*).

विदेहा, the god of love, Kám Deb.  
 विद्यापति, the celebrated poet of that name.  
 विध, a ceremony ; *Prov.* विद्या सँ विध भारी, the ceremony is more looked after than the actual marriage, (following the letter, and avoiding the spirit of the law).  
 विधाना, God, the Creator : fate.  
 विधि, manner, method, way, कौने विधि, how ; बड़ विधि, *adj.* various, of many kinds, *adv.* in many ways : fate, विधि बस, accidentally : God, the Creator, Brahmá, who (*Vid.* XVII, 4) has four faces, see दीस, and मिलाव.  
 विधुआ, *v. n.* to become melancholy, sorrowful : to become angry ; *Prov.* उचौत कहनेँ, संग विधुआय, if you speak the truth your friend will get angry.  
 विन, विना, विनु, *prep.* without ; विनु is the usual word in *Vid.* ; it occurs 14 times, agst. विना, once, and विन, not at all.  
 विनमज्जे, (*Vid.* LXXVIII, 2,) *obsolete* 1st *Pres.* I pray to = विनमज्जे, *from root* विनम.  
 विना, = विन, *q. v.*  
 विनिंदक, that which puts to shame.  
 विनौती, prayer, a prayer.  
 विनु, = विन, *q. v.*  
 विनोद, pleasure, gratification.  
 बिंद, बिंदु, a drop, spot, bead.  
 बिंदक, one who discriminates, or appreciates.  
 बिंदु, बिंद, a drop, spot, bead.  
 विपति, distress, calamity, misfortune.

बिपरित, बिपरीत, *adj.* reversed, contrary, averse, repugnant: (*Vid.* XXXIII, 1) बिपरित स्वरत (सुरत), *coitus a tergo*.

बिबाह, marriage.

बिबाहित, *adj.* wedded.

बिबाही, one about to be married, a bride or bridegroom.

बिवेक, wisdom, discretion, discrimination.

बिमल, pure, spotless. [ed face.]

बिमख (*fem.* बिमुखि) *adj.* with avert-  
बिंब, a tree bearing a red fruit.

विरंग, *in the phrase* रंग विरंग (*Sal.* XVI), of various colours, *cf.* रंग रंग, *id.* III.

बिरमान, a queen (?)

बिरवा, = बीड़ा, *q. v.*

बिरह, (*instr.* बिरह) separation.

बिराति, *see* राति.

बिराम, agitation, disturbance.

बिरिञ्चा = बीड़, *q. v.*

बिरोध, opposition, काज आलस दुऊ परस बिरोध (*Vid.* XX, 5) between action and sloth there is a great difference.

बिर्ज, *for* ब्रज, the country where Krishna sported with the cowherdesses. बिर्ज नारी, a woman of Braj.

बिलकुल, (بالكل) *adj.* all, entire.

बिलंब, (*loc.* बिलंबे) delay.

बिलस *v. n.* (*Harkh* XVI, 3, *Kanaujī* 3 *Pres.* बिलसत) to caress, wanton, sport amorously.

बिलसव, caressing.

बलिाद्, बिलार, a cat.

बिलाप (*Vid.* LXXVII, 8, *for metre* बिलापे), lamentation, a lament.

बिलार, (*Fem.* बिलारि), a cat; *Prov.* खिसिआएलि बिलारि धुर खुर नाचे, an angry cat scratches the dust with her claws; *i. e.*, helpless rage expends itself on the meanest objects.

बिलास, (*loc.* बिलासे, *or for metre*) enjoyment, amorous sport.

बिलासनि, बिलासिनि, a damsel with whom one sports, a bride.

बिलौकी माँग, *cf.* भेलौकी *v. n.* to ask for a wedding present. Part of the wedding ceremony.

बिशेख, *v.* बिसेख.

बिशत, *adj.* white, shining.

बिषधर, बिखधर, *adj.* venomous.

बिषम, बिखम, *adj.* uneven; cruel.

बिषाद्, sorrow, dejection.

बिसना = बिनुना *q. v.*

बिसर, *v. a.* to forget: desert.

बिसरनमा, a thing forgotten.

बिसराम, *v. n.* to be at rest, be tranquil: *Vid.* II, 2, बिसरामे, ? *for* 3 *Pres.* बिररामे.

बिसलेख, separation.

बिसुन, the god Vishnu.

बिसुना, *v. n.* to dream, = बिसना.

बिसेख, बिशेख, speciality; special meaning, purport.

बिह, बिहि, बीह, the Creator: fate.

बिहाड़ि, wind.

बिहान, morning, dawn.

बिहि, बिह, बीह, God, the Creator; fate, *Prov.* भरलै भर पुनु बिहिक सुभाव, it is fate's nature to fill the full, *i. e.*, to him that hath shall be given.

बिऊस, *v. n.* to smile.

बिऊसब, the act of smiling.

बीआ, बिआ, seed; progeny, offspring.



बीच, बिच, *adj.* between, middle :  
*subst.* that which is between, difference : *prep.* between.

बीछ, बीछु, a scorpion : centipede.

बीज, बिजु, a seed : algebra : = वीर्य, semen virile, *in opposition to* रज the menstrual excretion ; *the union of these two is supposed to be the cause of production. Hence, when applied to inanimate objects, such as the earth, the two together बीजरज mean poetically the soil, which is the efficient cause of production : (Vid. XVIII, 3) सिखर बीज the pomegranate.*

बीड़ा, बिरवा, बिरिआ, a roll of betel-leaf prepared for eating.

बीत, *v. n.* = बित, *q. v.*

बीबी, the mistress of a house, a lady.

बीर, a hero.

बीस, *num.* twenty, (*Vid. LIX, 3*) the twentieth consonant, *i. e.*, न, *see पचीस : also = बिस* poison, *as in Vid. LXIII, 6, where there is a pun on the two meanings of the word.*

बीह, बिह, बिहि, God, the Creator : fate.

बुभ, बुभत, बुभय, बुभल, बुभलन्हि, बुभलि, *see* बूभ.

बुभाव, *v. a.* forms noted are 3 *Simp. Pres.* बुभाव, and बुभाविञ्च, 1. and 2 *Fut.* बुभाएव, 2 *Fut.* बुभैवह : to cause to understand, to search : to satisfy.

बुभाएव, instruction.

बुभाञ्चोन, a persuading : hence deceiving.

बुभि, बुभिरे, बुभ, *see* बूभ.

बुभैवह, *see* बुभाव.

बुड़, बूड़, *v. n.* to drown, be drowned : to drown oneself ; *n. b.* बूड़, *is the correct form.*

बुड़ब, drowning.

बुड़िपन, folly.

बुड़िबक, or बुड़बक, or बुड़बकहा. *adj.* foolish ; *Prov.* देख कँ बुड़बक, उठ कँ अनगुताइ, he looks a fool, but he gets up early in the morning, *i. e.*, you won't catch him napping.

बुढ़पन, बुढ़प्पन, old age.

बुढ़िआ, an old woman ; *Prov.* बुढ़िआ मरै मरम सँ, घी पुतइ उपहास, an old woman dies surely (*lit.* in a vital part), when her daughter and daughter-in-law are ridiculed for going astray.

बुताव, *v. a.* to put out, extinguish.

बुध, *adj.* wise.

बुधग्रह, the planet called Budh.

बुधजन, a wise man.

बुधिआर (*fem.* बुधिआरि), बुद्धिमान, *adj.* wise.

बुधिजन = बुधजन, *q. v.*

बुन, बुना, बुंद, बून, a drop of water (*only* बुन and बुंद *in this sense*) : a cypher ; (*Vid. LXIII, 5*) 60 — 10 = 50 ; take away the cypher, and 5 remains, which is पंच ; पंच also means an assemblage of five people, hence people in general : (*id.* 6), two added to a cypher becomes 20, which is बीस, which also means poison : (*id.* 7), a unit followed by nine cyphers forms a thousand millions called in Sanskrit (पद्म) which also means a lotus. Hence nine (नव) to

the left of nine cyphers is 9,000,000,000, or नव पद्म, a young lotus.

बुलकुंज, a kind of flower.

बुभ्, and also बुभ्, v. a. the following forms are noted, 1 *Simp.*

*Pres.* बुभिए, बुभिएः ३, बुभ्, बुभ्य, बुभु;

2 *Imperat.* बुभु, बुभू; 3 *Fut.*

बुभ्तः *Past. Part.* बुभल, बुभल;

3 *Past.* बुभलन्हिः *Indecl. Part.*

बुभ्, बुभ्; to understand: to know,

perceive: the passive is formed

with पड़, thus बुभ् पड़, to be

understood: see *gram.* § 185.

बूड़, v. n. = बुड़, q. v.

बूड़न. the act of drowning.

बूड़ि, a fool.

बूढ़, (*fem.* बूढ़ि) *adj.* old.

बून = वून, q. v.

बूरि, *pudenda mulieris.*

बृज, the country of Braj, where Krishṇ spent his boyhood.

बृतांत, an account, a story: a very common word, in conversation of all classes.

बेआकुल, (*fem.* बेआकुलि), *adj.* distracted, distressed.

बेआज, (*Vid.* XIII, 1, बेआजे *for metre*), concealing, excuses.

बेआधि, disease, sickness: ruin; *Prov.*

बड़बुधि करयि ता हेएन्हि बेआधि

destruction comes to him who

displays excess of wisdom, i. e.,

too many cooks spoil the broth.

बेआपित, *adj.* pervaded: (*of time*) completed.

बैग, बैड, a frog.

बैच = बेच, q. v.

बैत, a rattan.

बैकत (1), *adj.* discrete; manifest, visible, apparent.

बैकत (2), v. a. to perceive, *Vid.* IV,

2, बैकतय हृदय लुकावय लाज, your

heart perceives it, but conceals it

through shame.

बैकूफ, (بےوقوف), a fool.

बैगर, (بےغیر) *prep.* without; खाय बैगर,

without eating, without food.

बैगारी, one who is compelled to give

forced labour; a "begári;" *Prov.*

भल भल मैआँ के बाघे घइलक, नहिँ तँ

बैगारी पड़ितयि, it had been better

that a tiger should have caught

my Lord, than that he should

have been compelled to labour

forcibly.

बैड = बैग, q. v.

बैच, बैच, v. a. to sell; (*Sal.* XIX.)

बैचै, *obl. form of 3rd verbal noun*

she went "to sell."

बैचब, sale.

बैटवा, बैटा, बैटुआ, a son.

बैटिआ, बैटी, a daughter.

बैड़, a hedge, wall, *Prov.* लच्छमी

अवैति कतऊँ नहिँ बैड़, when good

luck once comes, no wall will keep

her out.

बैड़ा, a chain; difficulty, sorrow.

बैड़, v. a. to hedge, fence in, sur-

round.

बैड़ब, surrounding.

बैढी, a granary, a place for storing

grain.

बैताल, बैताल, a goblin, demon.

बैथाएल, *adj.* wounded.

बैदन, a wound, grief, pang.

बैनाठी, a door-bar.

बैदुलि, a spot of silver fixed as an

ornament on a woman's forehead,  
*cf.* गेदुली.  
 बेघ, *v. a.* to pierce, spear: to hook a  
 fish: to kill.  
 बेघब, piercing.  
 बेन = बैन, *q. v.*  
 बेनिआ, बेनी, (1), small silver or gold  
 spots on a woman's forehead,  
*which surround the टिकुली, or*  
*vermilion patch on a woman's*  
*forehead.*  
 बेनी, (2), a braid of hair, braided  
 in a single braid and falling down  
 the back like a tail, *as worn by*  
*a widow, and by a woman whose*  
*husband is absent.*  
 बेपह, *adj.* averse, against.  
 बेबरजित, *adj.* taken away, abandoned.  
 बेरहट, *or* बेरहटिआ, the afternoon  
 meal.  
 बेरा, बेरि, time, hour, o'clock, कत  
 अखि बेरि, how much time is there?  
*i. e.*, how much of the day is left?  
 time, repetition, एक बेरि, once.  
 बेरिआ, the afternoon.  
 बेल, *the tree* œgle marmelos.  
 बेलना, a rolling-pin; a potter's  
 wheel.  
 बेली, a kind of flower.  
 बेश्या, a prostitute; *Prov.* बेश्याक पूत  
 बशिष्ठ, a harlot's son has become  
 as great a saint as Bāśiṣṭh.  
 बेस, *adj.* good, pleasing.  
 बेसनि, *adj.* full of passion, very amor-  
 ous.  
 बेसवा = बेश्या, *q. v.*  
 बेसाह (1), *v. a.* (causal of बेच) to  
 buy, purchase.  
 बेसाह (2), बेसाहब, buying.

बैठ, *v. n.* to sit = बैस, *q. v.* *which is*  
*the more correct and usual form;*  
 to have nothing to do; *Prov.*  
 बैठल बनिआँ की करे, एहि कोठिक  
 धान ओहि कोठी धरे, a shop-keeper  
 without custom employs his time  
 moving his paddy from one box  
 to another: बैठ *does not occur in*  
*Vid.*, बैस *being always used.*

बैठक, a seat.

बैठब, sitting.

बैठाल, *v. a.* to cause to sit; बैठा ले, to  
 put on (clothes): *a Hindī form,*  
*the Maithilī being बैसाव, q. v.*

बैताल, = बैताल, *q. v.*

बैन, बेन, a word.

बैर, a jujube tree.

बैरी, an enemy, (*Vid.* XVI, 4), *the*  
*enemy of Siv, the husband of*  
*Pārbatī, was Kām Deb, who was*  
*the god of love, and was burnt*  
*to ashes by Siv, and hence called*  
 अनंग, the bodiless one: (*Vid.* XVI,  
 5), *the enemies of the gods who*  
*were the sons of Aditi were the*  
*Daityas, see अदिति, and तनय;*  
*their preceptor (गुरु) was S'ukr,*  
*see गुरु.*

बैल, a bullock.

बैस, *or* बैठ, *which latter is the less*  
*correct and less usual form, v. n.,*  
 to sit: *cf.* बैठ.

बैसब, sitting.

बैसाव *or* बइसाव, *v. a.* *the following*  
*forms are noted, Past Part.*  
 बैसाओल, *Indecl. Part.* बइसाय, *and*  
 बैसाए, to cause to sit: to place,  
 arrange: *cf.* बैठाल.

बैसाएब, arrangement.

बोझ, *v. a.* to load.  
 बोझैल, load-bearing, a bearer.  
 बोध, *v. a.* to notice, heed : console.  
 बोधब, notice.  
 बोरा, a sack.  
 बोल (1), *v. a. and v. n., the following forms have been noted, 3 Simp. Pres.* बोल, बोले, बोलहिँ, 2 *Imperat.* बोलह; 3 *Fut.* बोलत; *Past. Part.* बोलल; *Indecl. Part.* बोलि; *Pres. Part.* बोलैत, and बोलइत : to say, utter, (*of a bird*) sing : to speak : बोलल, that which has been said, a promise : *Prov.* बोललह से बोललह, फेरि मति बोलह, you've said your say, now hold your tongue.  
 बोल (2), बोलि, speech, word : promise : consoling speech.  
 बोलब, speaking.  
 बौआ, a boy.  
 बौक, (*fem.* बौकि), *adj.* dumb.  
 बौराह, *adj.* mad.  
 व्यतीत, *adj.* passed away, elapsed.  
 व्यभिचार (*Vid.* LI, 2, °चारि *for metre*), evil practices, debauchery, unchastity, adultery.  
 ब्राह्मन (*Fem.* ब्राह्मनि), ब्राह्मण, ब्रह्मन, a Bráhmaṇ.

## भ ।

भए, *see* हे.  
 भँडैला, भडुआ, a pimp.  
 भँवर, an humble bee.  
 भकर, भकोस, *v. a.* to swallow hastily, to gobble : to eat greedily, to gorge oneself with.  
 भक्कू, a fool.

भग, *pudenda mulieris.*  
 भगजोगनी, a fire-fly.  
 भगता, one who has bathed in the Ganges and pretends to have become inspired ; *low caste men do this, and are much revered by their fellows for their pretended sanctity ; hence the proverb, गाँड़ि न धोए, से भगता हिए, a fellow who does not even wash his privities, turns a prophet.*  
 भगनी, a sister ; (*Vid.* XVI, 3) the sister of Som, the moon, was Lakshmi ; Som was the husband of Rohini, who was the fourth daughter of Daksh, see दह, सुता, and पति ; Lakshmi took the bodily form of Rukmini, and as Rukmini her son (तनय) was Pradyumn, who again was an incarnation of Kám Dev ; Kám Dev's wife was Rati. See तनय, and घरणी.  
 भगवा, a cloth to hide the privities.  
 भगवान (*Vid.* V, 4, भगवाने *for metre*) God : Kṛishṇ.  
 भगिना (= भागिना), a nephew.  
 भगेड़, a runaway.  
 भंग, भाँग, Indian hemp. a name of Sív (*Vid.* LXXXII, 8).  
 भज, *v. a.* to worship : to change money.  
 भजब, worship.  
 भंजौती, the village custom of exchange of services in ploughing.  
 भट, a warrior, a hero.  
 भट्टा, or भाटी, a brick-kiln, a furnace.  
 भट्टी, (*Dim. of भट्टा*) a still, a place for distilling spirits.  
 भडुआ, भँडैला a pimp.

भंडार, a treasury, (*Vid.* XXX, 5) मदन  
 भंडार, the treasury of love, *i. e.*,  
*pudenda mulieris.*  
 भतीजा, a brother's son, a nephew.  
 भदौआ, भादव, the month Bhádo.  
 भद्दा, *adj.* slow in intellect, a fool.  
 भन, *v. a.* to say, भन *or* भनहिँ, *old* ३  
*pres.* he says.  
 भनव, speech.  
 भनभनावटि, a humming.  
 भनसा घर, a cook-room.  
 भनिता, the last line of a song, con-  
 taining the author's name.  
 भवन, a house.  
 भम, *v. n.* to wander, *see* भ्रम (2).  
 भमब, wandering.  
 भमर, भमरा, भ्रमर, = भँवर, the humble-  
 bee, *said to be fond of the*  
*jasmine; hence* a lover, husband.  
 भय (1), fear.  
 भय (2), *see* ह्ये.  
 भर (1), *adj.* full, full of: जग भर, the  
 whole world.  
 भर (2), *v. a.* to fill, अंकम भर, to take  
 a person in one's lap; *takes double*  
*accusative*, धरनि बारि भर, to fill  
 the earth with water: to com-  
 plete, भरि having completed, *hence*  
*adverbially*, till: to be filled.  
 भरतौ, a filling, a load: the being  
 entrusted with a duty: enlist-  
 ment.  
 भरना, land given in mortgage.  
 भरनी woof, *see* तानी.  
 भरम (1), an error, mistake.  
 भरम (2), भ्रम, *v. n.* and *v. a.* to  
 wander, to wander over.  
 भरल, *Past. part.* of भर (2), *used as*  
*adj.* full.

भराओन, भराओनि, the wages of filling  
 a hole.  
 भरि, भर, *adj.* whole, entire: *cf. also*  
 भर (2): filled with, covered with,  
*e. g.* नख ऋत भरौ, covered with  
 scratches.  
 भरिआ, one who bears *or* carries.  
 भरोस, hope: the giving hope, con-  
 solation.  
 भल, *adj.* good: true: भल संद good  
 and evil, virtue and vice.  
 भलपन, भलाई, भलापन, goodness.  
 भलो = भल (*Vid.* XLV, 5), *q. v.*  
 भसम, ashes.  
 भसाव, *v. a.* to cause to float, *or* float  
 away.  
 भसाएब, floating.  
 भसिआ, *see* भास.  
 भऊँ, the eyebrow; *cf.* भौँह.  
 भाइ, भाई, भाए, a brother; *the first is*  
*the more usual form.*  
 भाउँजि, an elder brother's wife.  
 भाउर, a whirlpool, a circle, *v.* चक-  
 भाउर.  
 भाओ, nature: price, rate of sale.  
 भाँग, the stimulating product of  
 Indian hemp, bhang.  
 भाँगठ, breakage; *Prov.* हरक भाँगठ,  
 हर साली, the plough is broken,  
 repair it.  
 भाँज, a trace, indication.  
 भाँड़, a pimp: a rogue: a large  
 earthen pot.  
 भाँड़पन, भाँड़पन, roguery.  
 भाँति, भाँतौ, form, shape, appearance.  
 भाख, *v. a.* and *v. n.* to say, speak.  
 भाखब, speech.  
 भखा, भासा, speech, words; dialect.  
 भाग (1), fortune, good luck.

भाग (2), *v. n.* to run away, flee ;

भागल दल, a defeated army.

भागिन, a sister's son.

भाठी, भाथी, = भट्टा, *q. v.* [rent.

भाड़ा, (भाटक), hire, price of labour :

भात, boiled rice ; food.

भातिज, a brother's son.

भाथी, a furnace = भाठी.

भादव, = मद्दौआ, *q. v.*

भान (1), *v. a.* to say, to speak : to appear ; resemble : to be dissipated, dispersed.

भान (2), or भाने, for metre, speech : a saying, a word.

भानव, speech, &c.

भाव, भाव (1), nature : love.

भाव (2), *v. a. and v. n.* to like, love : to please.

भावव, affection.

भाबिनि, a wife.

भार, a burden ; hire : wages.

भारी, *adj.* heavy : great, important.

भाल, the forehead.

भाला, a spear.

भालु, a bear.

भाव, see भाव.

भाष = भाख, *q. v.*

भास, *v. n.* to float ; भासल जा (*Sal. XVIII*) or (*id.*) भसिआ जा (*cf. दिआ, कहिआ, and the Bangáli form of the compound*), to float away, be washed away.

भासा, = भाखा, *q. v.*

भिँड़वा = भौँड़, *q. v.*

भिख, भिखिआ, भिखिओ (*Ná. III*), भौखि, alms.

भिजलाह (*Fem. ०लाहि*), *Participial adj.* wet.

भितरौ, *adv. & prep.* inside.

भिति, भित्ति, भौति, a wall.

भिनसर, भिनसरवा, dawn, morning.

भिनाउजि, separation.

भौँड़, भिँड़वा, the mound round a tank.

भौखि = भिख, *q. v.*

भौठ, light friable soil suitable for growing spring crops.

भौति (1), fear ; (2), = भित्ति *q. v.*

भौन, *adj.* separate, separated.

भौम, (*Fem. भौमा (Vid. VII, 3)*), *adj.* fearful, terrible.

भौमसैन, name of a king.

भौर, *v. a.* to tie.

भुँइआँ, भुइआँ, भुइँ, the earth, ground : floor, भुँइआँ पर बैसल, seated on the floor.

भुगत, *v. n.* to wither.

भुज, the arm, hand.

भुजंग, a serpent.

भुजंगपति, Sesh, the lord of serpents.

भुतल, the earth : भुतल नृपति, the Demon Bali.

भुतिआ, *v. n.* to lose one's way ; *Prov.* जालहा भुतिऐलाह तीसी खेत, the Jolhás lost their way in a linseed field ; *Linseed, in flower by moonlight, looks like water ; and there is a story about a number of Jolhás (who are notorious fools) swimming across a linseed field and losing each other.*

भुवन, the world : there are said to be fourteen worlds : hence भुवन, also means 14 ; similarly रितु (a season) means 6, and when a person says he will take 14 + 6, he means 20 i. e. बीस, which also means poison, (*Vid. LIX, 1*).

भुलबा, a store-house; *Prov.* झूटल घोड़ भुस्तभुलबहिँ ठाढ़ a horse when he gets loose, goes back to the chaff-house.

भुल्ल, *adj.* light brown.

भुस्ता, *or* भुस्तौ, chaff.

भूइआँ, भूइँ, the earth = भुँइआँ, *q. v.*

भूखण, भूखन, ornaments.

भूखल, *adj.* hungry.

भूगोल, geography.

भूजा, parched grain.

भूजी, *adj.* burnt, dry; *Prov.* घर भूजी भाँग न, बीबी फौँकथि चूड़ा, there is not even dried bhang in the house, and the lady is gobbling *chúra* in public, (*i. e.* is extravagant): *cf.* फका.

भूत, a ghost, a portent.

भूर, a hole.

भूषण = भूखण, *q. v.*

भेआनक, *adj.* fearful, terrible.

भैँट (1), an interview: deserts.

भैँट (2), भेट, *v. a.* to meet.

भैँटब, a meeting.

भेजाव, *v. a.* to send; *the more usual word is* पठाव.

भेद, a secret.

भेदिआ, a spy, busy-body; *Prov.* धरे भेदिआ, लंका जरि गेल, through a spy in the house Lanká was burned.

भेम, a beetle.

भेर, *adj. & adv.* exceeding: very, भेर सहतल, sound asleep.

भल, भेलाह, भेलौँह, *&c.*, *see* हो.

भेलौकी = बिलौकी, *q. v.* a preliminary tour of visits paid by a bride or a bridegroom to her or his relations, two or three days before the mar-

riage. *It is the custom for the person visited to give the visitor a present.* भेलौकी माँग, to ask for a wedding present; *hence*, to go on this tour of visits.

भेस, form, appearance: dress: disguise.

भै (1), भै गेल, *see* हो.

भै, (2), fear.

भैँस, भैँसा, भैसा, a buffalo; *Prov.* भैँस बुड़बकही, नाथेँ कुंजलिआ, the buffalo is only a fool, and you've given it a grand name,—Kunjalíá.

भैरब, *adj.* terrible.

भैँसुर, भैँसुर, a husband's elder brother with whom the wife cannot speak; a younger brother is देआर, with whom she can speak; *cf.* भौजाइ.

भोग, *v. a.* to enjoy.

भोगब, enjoyment.

भोजन, the act of eating.

भोर, morning, dawn.

भौ, *see* हो.

भौँह, *obl.* भौँँ, the eye-brows; *cf.* भँँ.

भौजाइ, an elder brother's wife; a wife is only allowed to speak to her husband's younger brethren, and often has an intrigue with one of them, *hence* the *Prov.* बुड़बकहाक बड़ सभ के भौजाइ, the wife of a fool, is elder brother's wife to every one in the village; *cf.* भैँसुर.

भौरी, a whirlpool.

भ्रमर, the humble-bee.

## म

मँ, मँह, माँह, माँ, *postp.* in ; *the first and last are not used by Vid., the second and third, each once.*

मँडर, मँडल, माँडरि a circle : the circle of light in the clouds round the moon.

मँह, *postp.* amidst, among, *see* मँ.

मँहगी, scarcity, famine.

मकई, Indian-corn.

मकफूल, (مکفول), *adj.* mortgaged.

मकरा, a spider.

मकरंदा, nectar, honey : a bee.

मकुना, a male elephant with small tusks.

मखमल, velvet ; *Prov.* मखमल मँ भुंजक बखेआ, sewing of (coarse thread made of) *bhunj* grass on velvet : *i. e.*, incongruity.

मखी, a fly ; *Prov.* से गुड़ कहाँ, जे मखी खाय, where is the treacle that the flies ate, (*a man offers frivolous excuses for not providing sweet-meats for his friends*).

मग, a path.

मगइकि, *see* माँग (2).

मगन, *adj.* plunged : (*of the heavenly bodies*) set : pleased, delighted.

मगनीक, one who gets a thing for nothing, a swindler, a bilker.

मगर, a beggar, one who begs : *Prov.* आप मिआँ मगर, द्वारे दरवेस, the *Miyā'* is really (as poor as) a beggar, (and yet he pretends to be rich and has) his doorway full of beggars, (who have come for alms).

मगह, the kingdom of Magadh, *or* south Bihár.

मगहिआ, *adj.* of *or* belonging to Magadh, an inhabitant of Magadh.

मगाव, मंगाव, *or* मगाए दे, *v. a.* to send for ; *also* = माँग, *q. v.*

मगाएब, a summons.

मघा, name of the tenth Nakshatra, *or* Lunar mansion.

मंगटीका, an ornament for the forehead, *cf.* माँग (1).

मंगनी, borrowing : a Muhammadan betrothal ; *Prov.* चट मंगनी, पट बिआह, the marriage took place immediately after the betrothal, *i. e.*, there was indecent haste.

मंगल, *adj.* propitious, fortunate.

मंगा = माँग (1), *q. v.*

मंगाव, *see* मगाव, माँग.

मंगैअकि, *see* माँग (2).

मचिआ, a seat, chair.

मच्छर, a mosquito.

मँहै, a son, whose elder brothers have died ; *Prov.* मँहैक माय पत्र सोग सँहै, the mother of a *machhai* bears the sorrow of losing sons.

मजर, a cluster of blossoms, *especially of the mango.*

मभिला, *adj.* middle, intermediate : the middle of three brothers, *or* the second of four brothers.

मभोतर, the cord, *or* string connecting two *pálos* *or* bullock yokes.

मटकी, an ogle, wink.

मठा, a kind of buttermilk ; *Prov.* (*of a man who has once burnt his mouth with hot milk*) दूधक डरै.

मठा फूकि पीबी through fear of its



being (hot) milk, he blows on the buttermilk before he drinks it, *i. e.*, a burnt child dreads the fire.

मठिआ, a temple.

मड़, मँड़, the head, भरि मड़, having filled the head, carrying a load on the head.

मड़ड़ा, *v. n. 3rd Pres. irreg.* मड़ड़ाइ कै, to hang about a place, to hover over it, (*of a bird*).

मड़रा, a slip of bamboo which goes round the edge of a round winnowing basket, acting as its side, *see* रूप.

मड़वा, a small house open on all sides in the centre of the court-yard of a house, erected at the time of various festivities, as marriage, &c.

मड़ुआ, a grain, (*Artinissia vulgaris*) much eaten by the poorer classes of Tirhut.

मड़ैआ, a hut.

मड़ौ, a hut, house: *hence the name of the sub-division सीतामड़ौ* "Sítá's hut."

मजिस्टर, (*English*) a Magistrate.

मणि, मनि, a jewel: a diamond.

मणिमय, *adj.* composed of jewels.

मंडल, मँड़र, मँड़रि, a circle; चाँद मंडल, the circle of the moon.

मत, opinion; a person's sect.

मतारी, mother, *a common word used by the lower castes.*

मति (1), mind, opinion.

मति (2), *imperative prohibitive particle*, do not.

मय, *v. a.* to churn: to cause to foam, *or* boil.

मयब, churning.

मथा, the head.

मथुरिआ, an inhabitant of Mathurá.

मद, wine.

मदकल, *adj.* intoxicated, mad.

मदति, (१५०), help, assistance.

मदन, Kám Dev, the god of love.

मदान्ह, *adj.* (*from* मद + आन्ह *for* आन्हर) *Vid.* XXXVIII, 1, *Instr.* मदान्हे *for* मदान्है; blind with passion.

मधु, honey, nectar.

मधुकर, a bee.

मधुजीब, *adj.* whose life depends on honey.

मधुपान, a draught of honey.

मधुपुर, the city of Mathurá.

मधुर, *adj.* sweet.

मधुरपति, मधुरापति, (*for* मथुरापति), name of Kṛishṇ.

मधुरास, (*or* •रासे *for* metre) *adj.* full of honey.

मन (1), *old loc.* मनहिँ, mind: memory

मन पाड़, *v. a.* to remember: heart: attention, मन दय, *or* दै, having paid attention, attentively: the desire of one's heart, मन होइ अछि, a desire has arisen, अपन मन, wilfulness, मन भरि, with all one's heart, मन पुरा, *v. n.* to fulfil one's heart's desires, मन पुराव, *v. a.* to fulfil another's desires.

मन (2), a measure of weight, a "maund."

मनगर, *adj.* pleased at heart.

मनमथ, मनमथि, the disturber of the mind, love.

मनसिज, that which is born in the heart; love.

मनसुआ, *v. n.* to boast, to boast

about; *Prov.* मनस मनसुऐलन्हि, तँ बैग लै परैलन्हि when he was boasting of his bravery, he ran away on account of a frog.  
 मनहँ, *old loc. of मन* (1), *q. v.*  
 मनाइन, (*Vid.* LXXXII, 8) Menaká the mother of Umá, or Párbatí, the wife of Sib; *this is the traditional interpretation; but the word appears to be really a voc. fem. of the Bhojpúrí word मनइ, 'men'*  
*It would then mean, 'O Lady.'*  
 मनि = मणि, *q. v.*  
 मनुख, मनुस, a man.  
 मनुसौठ, manliness.  
 मनोभव, born in the heart: love.  
 मनोरथ, heart's desires.  
 मनोरम, *adj.* lovely.  
 मंद, (*or मंदा for metre*), *adj.* bad; vile, base, mean; मंद समाज, evil company; मंद हो to become corrupted: gentle, slow.  
 मंदिर, a temple.  
 ममहर, ममहरा, a maternal uncle.  
 मय, *adj.* composed of, made of.  
 मर, *v. n.* (*the following forms are noted; 1, Prosp. Cond. मरिऐ; 1, Simp. Pres. मरौ; 3, मरय; 1, Fut. मरब; 3, मरत, also a Bhojpúrí plural form used by Muhammadans मरिहँ is found; 3, Retro. Cond. (F. 39) मरते for मरतै; Past. Part. मरल, मुइल*): to die, be killed; *Prov.* मुइला (*obl. of मुइल*) पूतक बडत नाओँ, a dead son has many names, *i. e.*, the dead are always spoken of in affectionate terms; मरै कै मन नहिँ, उठि उठि बैठौ, you evidently don't

intend to die, for you keep sitting up, (*said to a convalescent*).

मरचर, a cemetery.

मरना (*Sal. XV*), a future participle passive of मर, *lit.* it is necessary to die, आखिर मरना, in the end a man must die.

मरब, dying.

मरम, a vital part, मरम मार, to inflict a mortal wound.

मरसौआ, name of a class of songs celebrating the deaths of Hassan and Husain, sung at the Muharram festival by Muhammadans.

मर्त्त, a mortal, मर्त्त भुवन, the world of mortals, the earth.

मल, *v. a.* to rub, shampoo.

मलब, shampooing.

मलिन, *adj.* black, dark, solid: sad, melancholy.

मशाला, *see* मसाला.

मसखरौ, (مسخري), caresses; *Prov.* काड़ मसखरौ, मीर जी जाइअकि, cease caressing me, it is killing me.

मसान, a burial-ground: any lonely place, *Prov.* खरौ खा मसान जा, if you eat oil-cake (*which has purgative properties*), you will have to retire; *i. e.*, a bad result follows a bad action.

मसालचौ, a torch-bearer, *Prov.* तेल जरे तेलौक, गाँडि फाटे मसालचौक, the oilman's oil is being burnt, and the masálchí is distressed about it; *i. e.*, he is a busybody.

मसाला, मशाल, (مصالح) spices, sweetmeats, Kábulí fruits.

मसिऔत भाइ, a first cousin, the son of one's mother's sister.

मसिचानी, an ink-pot.  
 मसी, ink.  
 महक (1), smell, odour.  
 महक (2), *v. a.* to smell.  
 महकब, the act of smelling.  
 महत, *adj.* great; *Prov.* महतक घर  
 संततिक बास, good men dwell in  
 the houses of the great.  
 महतारौ = मतारौ, *q. v.*  
 महफ्फा (مَهْفَفَا), a litter for women.  
 महाजन, a banker.  
 महाभय, *adj.* very frightful.  
 महामूंग, a kind of pulse, *phaseolus*  
*mungo.*  
 महासिधि, a great accomplishment.  
 महिमा, greatness, majesty.  
 महिसी, a buffalo.  
 मऊ, मऊआ, the *Bassia latifolia*,  
 "mowa."  
 महेस, a name of Siva: a name of  
 Krishṇ.  
 माइ, माई, माए, a mother.  
 माँ, *postp.* in, see मैं.  
 माँग (1), मंगा, the parting of a  
 woman's hair.  
 माँग (2), मंगाव, मगाव, *v. a.* the  
 following forms are noted; 3.  
*Simp. Pres.* माँग; 1. *Put.* माँगव; 3.  
*Pres.* मंगैअक्कि, मगइक्कि; *Indecl. Part.*  
 माँगि: to ask for, demand: beg for,  
 yearn for, desire, want.  
 माँगब, asking.  
 माँगी, the bow of the boat, where there  
 is a comfortable seat, hence *Prov.*  
 जनिका खेवा नहिँ, से अगिले माँगी  
 सवार, the fellow who hasn't money  
 to pay his fare, takes the most  
 comfortable seat in the boat.  
 माँकी, माकी, a fly.

माँक, the midst, middle: the waist.  
 माँकी, a wild man, a man of the  
 woods: the steersman of a boat.  
 माँटी, earth, clay.  
 माँड़रि, मँड़र, मंडल, the circle of light  
 in the clouds round the moon;  
 लग माँड़रि दूरि पानि, दूरि माँड़रि  
 लग पानि, if the circle is near  
 the moon, rain is afar off, and  
*vice versa.*  
 माँथ, माँथा, the head.  
 माँह, *prep.* in, see मैं.  
 माख, *v. a.* to impress, to leave an  
 impression upon, as of a foot in  
 soft earth, or of a pair of female  
 breasts over her lover's heart.  
 माखब, impression.  
 मागु, a woman.  
 माची, a chair = मचिआ.  
 माकी = माँकी, a fly.  
 माभिल = मभिला, *q. v.*  
 माटि, माटी, earth, clay.  
 माड़, *v. a.* to knead, shampoo.  
 माड़ब, shampooing.  
 माड़ी, over-boiled rice.  
 मातर, added to present participles  
 as follows अवैत मातर, immediately  
 on coming.  
 मातल, (*fem.* मातलि), *adj.* intoxi-  
 cated.  
 माता, मातु, a mother; मातु पिता,  
 parents.  
 माथ, माथा, the head.  
 माधब, माधो a name of Krishṇ: hence  
 generally, a beloved one, a husband:  
 the month of Baiśakh (April-  
 May): the seventh lunar day of  
 the month (*Vid.* LXVI, 1).  
 माधब सिँह सोबरना, a drinking cup

after the fashion of Mádhab Sīh.  
*A sobarná.*  
 माधो = माधव, *q. v.*  
 मान (1), *or* (*Vid* LXXVII, 4) माने  
*for metre*), pride, anger: self-  
 respect.  
 मान (2), *v. a.* to honour, reverence,  
 प्रतीति मान, to trust: to consider.  
 मानव, honour, fame.  
 मानस, the mind, the heart: मानस  
 धाम, soul-abiding.  
 मानि, respect, reverence, अधिक मानि  
 सहित, respectfully: pride.  
 मानिक, a ruby.  
 मानी, (*fem.* मानिनि), *adj.* proud.  
 मानुख, मानुस, a man.  
 माम, मामा, (मासक), (*fem.* मामी), a  
 maternal uncle.  
 मार, *v. a.* to strike, smite, kill; *Prov.*  
 मारै सिपाही, नाञ्छै जमादारक, the  
 soldier fights, and his captain gets  
 the credit.  
 मारव, a blow.  
 मारामारि, मारि, a fight: *Prov.* उल्टे  
 चोरा मारामारि, although a thief,  
 you turn round and fight (*a thief's*  
*business being to run away*), *spoken*  
*of one who refuses to admit him-*  
*self to be in the wrong.*  
 मारुक, *adj.* quarrelsome.  
 माल, (*fem.* मालिनि), a Dusádh sur-  
 name.  
 मालति, the jasmine.  
 माला, a garland. [lord.  
 मालिक, (مالک), a landowner, land-  
 मालिन, *see* माल.  
 मास (1), (*Vid.* LXVI, 4, मासे *loc. but*  
*in* LXVI, 5 = मास *for metre*), a  
 month, मास मास कै, every month.

मास (2), मासु, flesh.  
 माहाराज (*F.* 32), a great king, a  
 Mahárájá.  
 मिर्चा, a Muhammadan title.  
 मिजाव, *v. a.* to press, squeeze.  
 मिभाव, *v. a.* to put out, extinguish  
 (a light).  
 मिभाएव, extinguishing.  
 मिठ (*fem.* मिठि), मौठ, *adj.* sweet.  
 मित, *adj.* measured, under restraint,  
 (*F.* 7) चित मित राख, to keep in  
 one's proper senses; *this is pro-*  
*bably incorrect for चित्त मित्त, in*  
*which मित्त would mean 'friendly,'*  
*the whole meaning 'Chitrá did not*  
*keep his mind well-disposed.'*  
 मिन, a fish, *poetical for* मौन *q. v.*  
 मिथिला, the country comprised be-  
 tween the Himálaya mountains  
 on the north, the Ganges on the  
 south, the Gaṇḍak river on the  
 west, and the Kośí river on the  
 east; मिथिलापति, मिथिलेस, the  
 Lord of Mithilá, the present  
 Mahárájá Bahádúr of Darbhangá.  
 मिनती, reverence, prayer.  
 मिल, मौल *v. n.* (*the following forms*  
*are noted*; 3, *Simp. Pres.* मिलै,  
 मिलय; 3, *Fut.* मिलत, मिलताह,  
 मिलतथि; 3, *Retro. Cond.* (*F.* 4)  
 मिलते *for* मिलतै; *Past. Part.*  
 मिलल: to unite; to meet, be  
 found by, मिलत मुरारि, *lit.* (by  
 you) Murári will be found, *i. e.*,  
 you will find Murári: to find  
 (*rare*): to yield to caresses, (*Vid.*  
 XXX, 3), मेलि न मिलय, union  
 cannot take place.  
 मिलन, मिलव, union, caresses.

मिलाव, *v. a.* to cause to meet, to join : to add, (*Vid.* XVII, 4) add the number of directions, 10, to the number of the Vedas, 4, and add to them half the number of the faces of Brahmá ( $\frac{4}{2} = 2$ ); see दौस.

मिलाएब, joining.

मिलाप, union, confederacy; *Prov.* गाय गोअरें मिलाप, टेऊन पानि दुहाव, the cow and the milkman are confederates,—with (-out the pail leaving) his knee, she lets him milk water into it.

मिलित, मिलु (*Vid.* LXXII, 1), *adj.* tied, joined.

मिसी, black dye: collyrium; *cf.* मसी.

मीड़, *v. a.* to grind, knead, shampoo; *cf.* माड़.

मीड़ब, grinding.

मीन, a fish; in *Vid.* XXIX, 10, the girl's eye swimming in tears is compared to a fish swimming in water, and the struggles of the fish when hooked, to the rolling of her eye: the fish sign of the Zodiac, which is represented by any word commencing with प, hence (*Vid.* LIX, 4.) = पाद, a foot, *cf.* सिँह.

मील, (*Sal.* XIII) *v. a.* = मिल, *q. v.*

मुइल, see मर.

मुँड़, मुड़ी, the mouth (*F.* 6, the word should be मुँड़ for the sake of metre).

मुँह, the face.

मुकता, a pearl.

मुख, (*old abl.* मुखँ), the face: (*Vid.* XVII, 4) Brahmá has four faces, see विधि, दौस, and मिलाव:

the mouth, or even the lips (*Vid.* XXXV, 5): at end of an adjectival compound takes a fem. मुखि, e. g. *Vid.* VII, 7.

मुखसुधि, that which cleanses the mouth, betel-nut; *Prov.* मुखसुधिन प्रकार, तनिका अड़िआतक बड़ चमतकार, he can't afford to give his guest even a piece of betel, and yet he escorts him out of the house with as great pomp as if he had been actually entertaining him.

मुखिआ, मुख्य, a leader, headman.

मुगदर, मुंगर, a club.

मुगुध, मुग्ध, *adj.* passionately in love.

मुंगर = मुदगर, *q. v.*

मुड़ाव, and मुड़ाए दे, to shave, to shave off.

मुड़ी the head; see मुँड़.

मुत, *v. n.* to urinate.

मुतब, urinating.

मुतना, one who urinates much.

मुतवास, a desire to make water.

मुदित, joyful, filled with joy.

मुदै, मुदै, (مُدعي) an enemy, very common in this sense.

मुदैगिरी, enmity.

मुनल, *adj.* closed, shut up; more properly मूनल, see मून.

मुनहर, *adj.* silent, without sound.

मुनि, मुनि, a saint (*old Gen. Plur.* *Vid.* I, 2, & XXIII, 4, मुनिऊँक).

मुरगा, (*Fem.* मुरगी), (مورغ), a fowl; *Prov.* एक सेर मुरगी नौ सेर मसाला, (a man who puts) nine seers of spices to one seer of fowl.

मुरका, *v. n.* to faint.

मुरकाएब, fainting.

मरत, मुरति, an image ; idol.  
 मुरदा, (مردا) a corpse : the dead.  
 मुरारि, मुरारी, a name of Kṛishṇ.  
 मुरख, a fool ; *Prov.* मुरखक लाठी  
 माँक कपार, a fool's stick hits you  
 on the head : *i. e.*, only fools use  
 weapons ; *cf.* मुख.  
 मुसक, *v. n.* to smile.  
 मुसकब, मुसकौ, a smile.  
 मुसरी, a mouse ; *see* मूस.  
 मुसहड़, a wild man, a man of the  
 forest : name of a low caste.  
 मुसा, *see* मूस.  
 मुसुक बान्ह, to tie a person's elbows  
 behind his back.  
 मुह, मुँह, the face.  
 मुड़, मुँड़, मुड़ी, the head.  
 मुन, *v. a.* to shut up, close : *Past*  
*Part.* मूनल or मुनल (*Vid.* XXX,  
 5), shut, closed.  
 मुनब, a closing.  
 मुनि = मुनि, *q. v.*  
 मुर, a root : principal (of a loan).  
 मुख, a fool ; *cf.* मुरख.  
 मुखपन, foolishness, clownishness.  
 मूस, मूसा, मुसा, a mouse : *nursery*  
*nonsense-rhyme,* खसाक धोकड़ी  
 मुसाक कान, भरि भरि धोकड़ी पवन के  
 चान ; तँभर धोकड़ी गेल पुनु फाटि, दस  
 दिस तखन पवन गेल पाटि, a coarse  
 canvas bag, and a mouse's ear ;  
 fill the bag with wind and bring  
 it here : therefore (*or perhaps*  
*being filled therewith*) the bag  
 burst, and the wind spread in all  
 directions : *this rhyme is also sung*  
*by grown-up people to bring a*  
*breeze, and forms part of a curi-*

*ous alphabetical rhyme called the*  
*वाताकान, or "Incantation of*  
*Wind," which is of much popu-*  
*larity in Mithilá.*  
 मूसर, a pestle for beating grain in  
 an ऊखर, *or* mortar.  
 मृगमद, musk.  
 मुँ (1), *Pro*, 1st pers. ; *only used in*  
*poetry and sometimes by Muham-*  
*madans ; the following forms have*  
*been noted ; nom. मेँ ; abl. मोहि,*  
*मोही (lengthened for metre Vid.*  
*LXXVIII, 5), मोरा ; gen. मोर ; the*  
*form मोरा is also found, but only*  
*as an oblique genitive, or (twice,*  
*Vid. LV, 6, and LXIII, 2) with*  
*the final vowel lengthened for the*  
*sake of metre ; from this oblique*  
*gen. should be distinguished the*  
*general abl. form used as a dative*  
*of possession, e. g. नहिँ मोरा टका*  
*अहिँ, (Vid. LXXIX, 13). to me*  
*there is not money, I have no*  
*money ; मोर has a rare fem. मोरि ;*  
*मोरि only occurs once in Vid.*  
*XXXI, 1, but it is there*  
*certainly masc., the fem. form*  
*being used for rhyme (cf. हसरि,*  
*LXIII, 3) : the quantity of the*  
*ओ in मोर is usually short ; in*  
*Vid. it is twenty-five times short*  
*and only four times (XXXII,*  
*3, XXXV, 3, LXII, 3, LXV,*  
*1) long ; मोरा has always both*  
*syllables long except in the loose*  
*metre of LXXIX, 13, where both*  
*are short ; the ओ in मोहि is always*  
*short in Vid. ; in the one place*

where मोही occurs, both syllables are long : हम (q. v.) the modern prose form of the pronoun is really a plural of मैं : I.  
 मैं (2), the sign of the loc. in ; see मैं.  
 मट, मेट (1), (*English*), a mate, captain of a gang.  
 मेव, a cloud.  
 मेजर, (*English*), a Major.  
 मेट, (2) v. n. to be rubbed out, or off, to disappear, also मेट जा, and मेटल जा.  
 मेटब, a being rubbed out.  
 मेटाव, or मेटाए दे, v. a. to rub out, expunge.  
 मेथिलापूर, the city of Mithilá.  
 मेथुरा, the city of Mathurá.  
 मेदनि, मेदनी, the earth : the ground : a kind of plant eaten with gánjá.  
 मेरु, mount Meru, the abode of the gods.  
 मेलि, union, see मिल.  
 मेह, मेहा, a cloud : the central upright pole of a threshing-floor.  
 मेहर, मेहरारू, a woman, a wife.  
 मैथिल, adj. of or belonging to Mithilá.  
 मैना, (*English*), miner (in Sappers and Miners).  
 मैरन, the cord which ties the pálo or yoke of a plough to the chaukí.  
 मैल, adj. dirty.  
 मैं, मैं sign of loc., in ; see मैं (2).  
 मैंक, a moustache.  
 मैंर, the turn or bend in a road or stream.  
 मैंरवाह, the driver of cattle in an oil-mill, who goes round with them.

मैंस, मोस, a mosquito, a gad-fly.  
 मोकामा, the town of Mokámá in the Patna district.  
 मोख, मोखा, a pad or buffer tied along the two door-posts of a person's house, and made of straw, against which the two edges of the tātí door can rest.  
 मोगल (مغل), a Mughal.  
 मोटाई, fatness.  
 मोति, मोती, a pearl.  
 मोतिहार, a pearl necklace.  
 मोतीराम, name of a brother of Salhes.  
 मोदबती, the wife of Rághab Síh (?) : her name occurs only in two of Bidyápati's poems, Nos. 75 and 76.  
 मोमिन, a Muhammadan weaver.  
 मोर (1), see मैं (1).  
 मोर (2), a peacock.  
 मोरंग, the territory between north Tirhut, and the Himálaya mountains, now in possession of Nepál.  
 मोरा, मोरि, see मैं (1).  
 मोस, a mosquito, = मैंस.  
 मोसाफिर, (مسافر), a traveller.  
 मोसि, ink.  
 मोहन, a name of Kṛishṇ.  
 मोहर, (مهر), a seal.  
 मोहरिर (محرير), a writer, a muharrir.  
 मोहि, see मैं (1).  
 मैं = मैं, मैं (2), q. v.  
 मैंसी, a mother's sister ; *Prov.* चिन्ह नहिं जान, मैंसी मैंसी करह, I am not even acquainted with you, and you call me "Aunt, aunt."  
 मोगत, death.  
 मौगी, a woman.  
 मौन, silence : मौन फय साध, to bear a thing in silence.

चिगिसिरा, name of the fifth Nakshatra, or lunar mansion.

## य

NOTE. Many words occurring in the Chrestomathy and beginning with य, will be found in this Vocabulary beginning with ज, like which an initial य is almost always pronounced.

यजमान, see जजमान.

यत्न, see जतन.

यदि, see जदि.

यदुकुल, the family of Yadu, to which Krishna belonged who is hence called यदुकुल सुंदर, the beauty of the house of Yadu, यदुनाथ, the lord of Yadu, यदुबाल, the child of Yadu, and other names.

यश, see जस.

यह, for ई, this, also particle of affirmation, yes.

युग, see जुग.

युगल, see जुगुल.

यव, (fem. युवति) adj. young, youthful.

योग, see जोग.

योगमंत, see जोगमंत.

योग्य, see जोग.

योजन, see जोजन.

## र

रदनि, night.

रँडपन, the state of a widow, widowhood.

रखलन्हि, रखितऊँ, &c., see राख, (2).

रखवारौ, guard, watch.

रखाव = राख (2), q. v.

रगड़, v. a. to rub.

रगड़ब, rubbing.

रघुपति, a name of Rám.

रंग (1), (or रंगे for metre), colour, hue, रंग रंग, रंग बिरंग, of varied hue : beauty : delight, pleasure, रंग कर, to indulge in pleasure : a melody.

रंग (2), v. a. to paint.

रंगब, colour.

रंगाव, v. a. to get painted, नाक रंगाव, to have one's nose painted, see नाक.

रंगाएब, a getting painted.

रच, v. a. to make, construct : adorn.

रचब, a making.

रक्षा (F. 13), incorrect for रच्छा, protection, which is required both by sense and metre.

रज, dust : menstrual excretion, see बीज.

रजनी, the night, रजनीकर, the moon.

रजपूत, a Rájput.

रट, v. n. to wander, to go.

रटब, wandering.

रटना, the act of wandering ; रटना रटौलन्हि, he has caused to wander.

रटाव, v. a. (3 Past. रटौलन्हि) to cause to wander.

रडपन, actions of a Rár or Súdra, meanness.

रतन, a jewel.

रतल, adj. beloved.

रति, amorous sport, dalliance : name of the wife of Kám Deb : the pleasures of love personified, sexual pleasure.

रतौंभी, adj. moonblind, a myope, Prov. जोग करै तँ रतौंभी आव, when



a man has to perform a penance (a generous action), he becomes a myope (*i e.*, lazy).

रत्नौ, a grain, a speck, a small portion.

रथ, a chariot.

रद, a tooth.

रदकद, verbal quarrelling.

रन, battle, the field of battle.

रब, *v. a.* to sound.

रबत, *adj.* tinkling, sounding.

रबि, the sun.

रबी, the spring-crops, रबीराये, spring-mustard.

रभस (1), passion, vehemence : sexual pleasure : passionate caresses.

रभस (2), *v. a.* to be passionate : to smile.

रभसब, passion.

रम, *v. a.* to enjoy.

रमणि, रमनि, a pleasing, or beautiful damsel.

रमब, enjoyment.

रमाना (रमना), sending, despatch.

रस, juice, nectar, honey : flavour, essence : love : enjoyment, pleasures of love : relish.

रसमंत, *adj.* full of love.

रसमय, *adj.* full of juice, sweet.

रसिञ्जा, a gallant, a lover.

रसिक, *adj.* ingenious, clever : appreciating.

रह, *v. n.* the following forms have been noted ; 3 *Simp. Pres.* रह, रहय, रहे, रज्ज ; 2 *Imperat.* रज्ज, रहैन्हि ; 3 रहयु ; 3 *Fut.* रहत ; 3 *Periphrast Pres.* रहइकि, रहैअकि ; *Past Part.* रहल ; 1 *Past*, रहलज्ज ; 3 *masc.* रहल, रहलै, रहलाह : *fem.* रहलिहि and रहलि, to remain ;

abide : be : become : the simple present is used as an auxiliary of the Imperfect tense of other verbs, see Grammar.

रहठ, the wheel fixed at the top of a well.

रहाज, one who has dwelt long in a place, an old inhabitant.

राँड़, राँड़ि, राणि, a widow, *Prov.* राँड़क असघै जीबक जंजाल, the fine airs of a widow are the troubles of her heart, an allusion to the wretched condition of widows in India.

राख (1), ashes.

राख (2), and रखाव, *v. a.* (the following forms are noted ; 3 *Simp. Pres.* राख, राखथि, राखहिं (F. 73) ; 2 *Imperat.* राखह, राखी, राखु, राखू ; 1 *Fut.* राखब (also in Letter as 2 *Imperat.*) ; 1 *Retro. Cond.* रखितज्ज ; 1 *Past.* रखलज्ज, राखल ; 3 रखलन्हि, राखल ; *Indecl. Part.* राखि, and रखाए) : to place, to lay : to place one's affections : to put by, collect : keep, retain, have : to agree to : (*Vid.* III, 6) ? to perform, अनुरोध राख, to comply with requests, which is the pandits' explanation ; I would, however, translate, lay (the burden of performing) great obligations upon the great : रखाए ले, to arrange, (hair, dress, &c.)

राखस, a demon, a goblin, a Rákshas. राग, रागि, colour, tint ; रागि कर, to colour, paint.

राघब, and राघब सिँह, name of a king of Mithilá contemporary with Bidyápati, his name occurs in *Vid.* LXI, 5, and LXXVI, 10, see p. 41.

राज (1), a kingdom : a king.

राज (2), *v. n.* to shine.

राज कुमार, (*fem.* कुमारी), a prince.

राजा, a king.

राजित, *adj.* shining, splendid.

राड़, a low-caste man, a Súdra, *Prov.*

हाड़ राड़ बड़ चेरौ, नित्य लैड़ी फेरौ,  
cattle, Súdras, wives, and maid-servants, always want the cudgel ;

राड़ लघौ ढ़ओ मास ने भेट, a low-caste labourer (goes away) to make water, and you won't see him again for six months: *i. e.* they are always making excuses to get away from their work :

ब्राह्मनक गाम में राड़ पजिआड़, can a Súdra be a genealogist in a village of Bráhmans ?

राड़ी, a kind of thatching grass.

राणि, a widow, = राँड़ि *q. v.*

राति, (*gen.* रातुक, *Sal.* XXI), night,

अन्हरिआ राति, a moonless night,

इंजोरिआ राति, a moonlit night,

राति बिराति, throughout the whole night,

रातुक चलबै, by a journey of the night, by a night journey.

(*Sal.* I), on the sixth night after birth a child's fate is found by astrology.

राधा, name of Kṛishṇ's favourite cowherdess, the daughter of Vṛishabhánu: राधाकृष्ण, Rádhá and Kṛishṇ.

रानी, a queen.

राब, voice, sound.

राबण, the celebrated king of Lanká (Ceylon). The enemy of, and conquered by Rám.

राम, the celebrated hero of the Rámáyan: his name, frequently

recited by devotees; *Prov.* मुख में राम, बगल में छूरा, "Rám" in his mouth, and a dagger under his arm; राम करै, हर गोइँडा बहै, चूल्हि खापरि सोभा रहै, although he utters "Rám, Rám," he sticks in front of his kitchen fire, and has his plough going in the neighbouring fields, *i. e.*, he is only a sham devotee; रामराम कहे से धक्का पावे, गाँड़ि घुमावे स टक्का पावे, he who says "Rám, Rám" gets pushed away, while a dancing-girl who wriggles her person gets money.

रामा, a beautiful woman, a beloved one, a wife: (*Vid.* XVII, 2), the wife of Vishṇu, who took the form of Kṛishṇ, was Lakshmi; her father was the Ocean, from whence she rose when it was churned by the gods; the son of the Ocean was Som, the Moon.

राय, a king: an honorific title.

राव = राब, *q. v.*

राम, (*or* रासे for metre) a heap, a quantity.

राह, (रह), a road.

राहठ = रहठ, *q. v.*

राहड़ि, a coarse kind of pulse.

राही, a beautiful woman.

राड़, the demon of eclipse, so called: he is supposed to endeavour to swallow the moon.

रिच्छ, a bear.

रितु, रौतु, a season, there are according to the Hindus six seasons, hence रितु stands for six, see भुवन.

रिन, debt.

रिपु, an enemy, a foe; (*Vid.* XVIII,

5), *the enemy of the goats is Debí, to whom they are sacrificed; (Vid. XXII, 2), S'iv's enemy was the god of love, Kám Deb: (Vid. XVIII, 7), the enemy of the pearl (who eats it) is the swan हंस, which also means the sun, whose daughter is the river Jamuná.*

रिसिञ्चा, *v. n.* to become enraged; *F. 46, रिसिञ्चाञ्चल, incorrect for*  
 •ञ्चाएल

रिसिञ्चाएब, *rage.*

रीति, रीतौ, *established usage: fashion, manner, custom: love.*

रीतु = रितु, *q. v.*

रीन, *debt.*

रुख (1), *adj.* dry.

रुख (2), (رخ) *face, direction.*

रुखान, *a chisel.*

रुचि, *beauty, brilliancy.*

रुद्राक्ष, *a kind of rosary affected by worshippers of S'iv: Prov. बापक गरा मुंगरी, पूतक गरा रुद्राक्ष, the father has a club on his neck, and the son a rosary, i. e., the father is a scoundrel, and the son*

रुप = रूप, *q. v.* [a devotee.]

रुपैञ्चा, *a rupee.*

रुस, *and रुसि रुह, v. n.* to be angry, रुसलि रुह, *to continue angry.*

रुसब, *anger.*

रुञ्चा, *a quarter of an áná, one pice.*

रूप, (*loc. रूपे Vid. XVI, 13*), *form: beauty: silver.*

रूप नारायण, *said by some to be a son of Sibáy or S'ib S'ih, and by others, to be the same as that person: but see introduction to the songs of Bidyápati.*

रुस, *v. n.* = रुस, *q. v.*

रे, *interjection, Fie! O! (in contempt or disgust): also a pleonastic word in poetry, for filling up the metre.*

रेञ्चाञ्चान, (رعایا), *plur. raiyats, tenants.*

रेख, रेखा, रेहा, *a line.*

रेखा गणित, *geometry.*

रेड़ दे, *v. a* to push aside.

रेल, (*English*), *a railway.*

रेहा = रेखा, *q. v.*

रैन, रैनि, *night.*

रो, *v. n.* to cry, to weep, *Indecl. Part. रोय: this word is principally used by Muhammadans. The more usual word is कान.*

रोएब, *weeping.*

रोक, *v. a.* to stop, impede.

रोकब *stopping.*

रोख (1), *anger: adj.* angry.

रोख (2), *v. n.* to be angry.

रोखब, *anger.*

रोगाएल, रोगी, *adj.* sick.

रोज, (روز), *a day's earnings: earnings, wages.*

रोड़ी, *a red powder used for painting the forehead.*

रोदना, *weeping; रो० पसार, to spread abroad or scatter weeping, to lament.*

रोप, *v. a.* to plant, transplant.

रोपब, *planting.*

रोपनी, *transplanting of dhán.*

रोमाबलि, *the line of hair near a woman's navel.*

रोय, *see रो.*

रोष = रोख, (1 & 2), *q. v.*

रोस, *or रासे for metre, anger.*

रोहिनि, *the fourth Nakshatra, or lunar asterism.*

रोङ्ग, a large kind of fish: *Prov.*  
टेगरै पोठी रोङ्ग धराव, the little  
*tegarai* and *pothi* fishes are used  
as bait for, and get the *Rohu*  
caught, *i. e.*, zamíndárs suffer when  
their servants fight.

रौदि, रौदौ, drought.

## ल

लएक, *see* ले.

लओड़ा, the penis.

लकँ, *see* ले.

लकड़ी, a stick, wood.

लकौर, ( لکیر ), a line.

लख (1), a hundred thousand = लाख,  
*q. v.*

लख (2), *v. a.* to see, watch, gaze at.

लखिमा देई, name of one of the queens  
of Sib Sīh.

लक्ष्मीश्वर सिंह, name of the present  
Maharájá of Darbhanga.

लग, *or* लग के, *prep.* near; लगलग,  
along with.

लगइकि, &c., *see* लाग.

लगरपन, inquisitiveness, pertinacity  
(*in a bad sense*).

लगले, *adv. properly loc. of* लागल,  
*verb. noun* of लाग, immediately:  
लगले थोड़वे दूर, very near.

लगाव, *v. a.* to apply, लगाए दे, to apply  
to some one else, लगाए ले, to apply  
to one's own body, आगि लगाव, to  
set fire to: to plant: लगाए दे, to  
close (a door, &c.).

लगाएब, applying.

लगार, *adj.* inquisitive, pertinacious.

लगारौ, inquisitiveness, &c.

लगि, *prep.* up to.

लगेनी, anything attached: a mark.  
लगैअकि, &c., *see* लाग.

लगति, assessment.

लघौ, urine: the act of making water.

*Prov.* राड़ लघौ, कओ मास ने भेट,  
a low caste man leaves his work  
to make water, and you won't see  
him again for six months.

लंगट, naked, a blackguard, *see* नंगटा.

लंगटपन, blackguardism.

लक, a hundred thousand = लाख.

लकमि, the goddess Lakshmi.

लजा (1), shame, modesty.

लजा (2), *or* लजाए रह, *v. n.* to be  
ashamed, लजाएल, modest, *Prov.*  
(*of one who has been boasting of his  
power to raise heavy weights, and  
has failed*) अब लजैलऊँ, अलगा देह,  
now I am ashamed, help me to  
lift my own body.

लजाएब, modesty.

लज्जित, *adj.* ashamed.

लटपट, struggling: halting in speech.

लठिवाह, a wielder of cudgels.

लड़, *v. n.* to fight.

लड़ने (*Sal. XX*) for लड़ले, *loc. sing.*  
of लड़ल, *verb. noun* of लड़, to  
fight; in fighting.

लड़ब, fighting.

लड़का, लड़िका, a boy: a son.

लड़ाई, a fight, a battle.

लड़ाक, *adj.* quarrelsome.

लड़िकपन, childhood.

लता, लती, a creeping plant.

लपक, *v. a.* to snatch, grab at.

लपट, *v. n.* to cling, to stick.

लपटब, clinging.

लपटाव, *v. a.* to wrap up: cover.

लपटाएब, covering.

लबर लबर, prating; *Prov.* हर नहिं फार, लबर लबर कर, you've neither plough nor ploughshare, and are prating about them, *i. e.*, giving an unasked opinion.

लंभन, *see* संभालंभन.

लय, *see* ले.

ललका, (*fem.* ललकी), *adj.* red: dark brown, ललकी लाठी, a stick oiled to a dark brown colour, and hence made strong and elastic.

ललकार, *or* ललकारि दे, *v. a.* to hasten, ललकारब, incitement. [*urge, incite.*]

ललित, *adj.* sportive, wanton: charm-ललिमा, redness. [*ing, lovely.*]

ललौन, *or* ललौन्ह, *adj.* reddish.

ललुनी, a kind of bracelet.

लसकर, (لشکر), an army.

लसत, *adj.* shining, lovely.

लस्सा, gum.

लहर, *v. a.* to set on fire, kindle.

लहरब, kindling.

ला (1), लाई, *prep.* for, *see* ला (2).

ला, *or* लै आ, लिआ, *v. n.*, the following forms are noted; 2, *Simp. Pres.* लाविअ, 3, लावय; 1, *Fut.* लाएब; 2, लाएब, लैबै, लै आवह, लैबह; 1, *Past* लैलङ्ग; 2, लैलाह; 3, लाएल, लैल; *Past Part.* लाएल, *Indecl. Part.* ला, लाई and लिआय; in the modern language it is not considered correct to use this word, आन being always substituted: to bring, *lit.* having taken to come, hence it is a verb neuter: to take: to rally (an army): *Indecl. Part.* used as preposition, for.

लाएब, a bringing.

H H

लांगड़, a tail.

लाख, *or* लाखे, *for* metre, a hundred thousand; लाख दर लाख, hundreds of thousands; लाखन, *indef. plur.* lākhs.

लाग, *v. n* (the following forms are noted; 3, *Simp. Pres.* लागै, लागु, लागि, लाग; 3, *Fut.* लागत; 3, *Periphrast. Pres.* लगैअहि, लगइहि; 3, *Past.* लागल, लगलथौन्हि; *fem.* लागलि, लगलिहि, लगलीह; *Indecl. Part.* लागी, लागि): to adhere, stick, cling to, be attached बध लागत काहौ, to whom will murder be attached? *i. e.*, who will be blamed for it: to seize (a person) as fear, &c.: to be felt: to seem, appear, be manifest: to be (*with an adjective, e. g.* परहित लाग, to be of use to others); to bear relationship, के लागु तोहार, what relationship is he to you? : to strike, *or* (of a thorn) to prick: in the past tenses only, to begin, used with the 3rd obl. form of the verbal noun (*see gram. §§ 189, 194*) of another verb, *e. g.* करै लागल, he began to do: कहै लागल, he began to say; काटै लागल, he began to cut; कानै लागल, he began to cry; गावै (*not* गवै) लागल, he began to sing; भाँखै (*see* भाँख) लागल, he began to hang his head; पुँखै लागल, he began to ask; सुमिरै लागल, he began to remember: the *Indecl. Part.* is used adverbially in the senses of (1) for, for the sake of, (2) till.

लागव, adherence.

लागि, लागी, see लाग.

लागि (2), enmity.

लाज, लाजा, (or for metre लाजे), shame: modesty, bashfulness: *Prov. (of an inhospitable man who is surprised by the sudden arrival of a guest), अबदूत ऐलाह, जाइत होइकैन्हि लाजा*, he happened to be here, and feels ashamed to go away.

लाट, (*English*), a Lord.

लाठी, a stick, a club, a cudgel.

लाड़नि, a stick for stirring grain while it is being parched, see लावा.

लान, a kick; a trick.

लाय. (*instr.* लायै), an excuse, apology.

लाइ, *v. a.* to load.

लाइब, loading.

लाधा, the cord by which the *pálo* or yoke is tied to the body of the plough.

लार, straw cut in the field, and not broken or trampled upon at the threshing floor, *cf.* पोआर.

लाल, *adj.* red: beautiful, lovely.

लालिमा, redness.

लाली, *adj.* red.

लावय, लाविये, see ला (2).

लावा, parched grain, see लाड़नि.

लिअ, see ले.

लिआ, *v. n.* = ला, *q. v.*

लिख, लीख, or लिखि दे, *v. a.* (*forms noted*; 1 *Fut.* लिखब; *Past Part.*

लिखल, (*fem.* लिखलि); 3 *Past* लिखलन्हि; *Indecl. Part.* लिख, लिखि, लीखि): to write: draw, paint: *Past Part.* written in the

book of fate (*Vid.* LXXIX, 8), pictured, painted: लिखि सक, to be able to write.

लिखब, writing.

लिखाव, *v. a.* (*forms noted, Past Part.*

लिखाओल, *Indecl. Part.* लिखाए): to cause to write: to get written: लिखाए दे, to cause another to write: लिखाए ले, to get a thing written for oneself.

लिखाएब, a causing to write.

लिखित, *adj.* written.

लिइ, the globular dung of a horse, mule, &c.

लिधुर, blood.

लिलाट, the forehead.

लीख, see लिख.

लीन, *adj.* covered, hidden: emaciated: close to, close by, connected with; hence attentive to, with *Loc. e. g.*, पढ़वा मँ लीन रहैइथि, he is an attentive student.

लीला, play, sport.

लुक भुक कर, to be on the point of setting, used of the sun, see गोसाँइ.

लुकाव, *v. a.* to conceal, hide.

लुकाएब, concealing.

लुचपन, dissolute living.

लुचा, *adj.* dissolute.

लुट, लुटाव, *v. a.* to rob.

लुबुध, *v. a.* to desire: *Past Part.*

लुबुधल, greedy, covetous, desirous of.

लुह, *adj.* one-armed.

लुँड़ी, a bundle.

लुट, लुटि, pillage.

लुरि, skill: wisdom.

ले, *v. a.* irregular, (*the following forms have been noted*; 1 *Simp-pres.* ली; 3 *लेथि*; 2 *Imperat.* लिअ, ले: 1 *Fut.* लेब, लेबइ; 2 *लेबै*:

2 Past लेलें; 3 लेल (fem. लेलि), लेलक, लेलन्हि: 3 Plup fem. लेने (for लेलें) हलि: Pres. Part. लैत; Past Part. लेल (fem. लेलि): Indecl. Part. ल, लक, लएक (for लएक), लै, लय, लेने (Sal. X): for other forms, see दे, the conjugation of which is exactly parallel to that of ले): to take: bear, carry: लै आ, ला, and लिआ, having taken to come, to bring, see ला: लै जा, लय जा, ल जा, लेल जा, and लेने जा, having taken to go, to take away, of these लेने जा or लेलें जा is considered the correct form, see Gram. § 197: Indecl. Part. लय or लै used adverbially meaning (1) for, (2) from, with, as sign of instrumental or ablative, instead of सं: F. 71 has the Hindi लिए for लेलक.

लेख (1), v. a. to count: to write: लेखल, that which is written, a story, tale: Prov. ऊँच चढ़ि कँ देखल, घर घर एकँ लेखल, I mounted a high place, and saw the same tale in every house, i. e. rich and poor have the same sorrows and misfortunes.

लेख (2), account: consideration, idea: Instr. लेख, used as a preposition for the purpose of.

लेखब, counting.

लेन देन, receiving and giving: dealing.

लेने, लेने हल, लेने जा, &c., see ले.

लेप, v. a. to besmear, anoint.

लेपब, anointing.

लेव (1), see ले.

लेव, obl. लेवा, the act of taking:

the Sanskrit गृहीतव्य is translated लेवाक जाग.

लेवै, लेल, लेलि, &c., see ले.

लेह, blood.

लै, prep. for, for the sake of: with, see ले.

लै जा, see ले.

लैबह, लैबै, लैलऊँ, लैलाह, see ला.

लोक, people: world: इंद्र लोक, the world of Indra, heaven.

लोकदिनी, a maid-servant; Prov. लोकदिनीक पाएर जतने, ससुरा बास, if one has one's feet shampooed by a maid-servant, it is as good as living in one's father-in-law's house: a man is always well treated in a father-in-law's house hence a jail is called in slang ससुरारि.

लोकनि, people, sign of the plural; see gram.

लोग, a person; people.

लोचन, an eye; लोचन हेर, to throw a glance; लोचन लौला, play of the eyes.

लोट, लोटा, v. n. to roll, wallow.

लोटब, rolling.

लोटा, v. n. = लोट, q. v.

लोटिआ, a small metal pot.

लोभ, desire, envy.

लोभाव, v. a. to charm, enchant.

लोभाएब, enchantment.

लोभित, adj. desirous; allured, tantalized.

लोर, (or लारे for metre) a tear, tears.

लोह, लोहा, iron; the second form is not much used, and is said to be borrowed from Hindi; Prov. लोहे लोह धराबौ, you attract iron by

iron ; *i. e.*, birds of a feather flock together.

लौकिक, *adj.* belonging to the world ;  
लौकिक वंश a reputable family.

लौट, *v. n.* to go back, return.

लौटब, returning.

लौड़ी, a pestle for pounding curry ;  
a cudgel ; लौड़ी फेर, to wield a  
cudgel, *see* राड़.

## व

NOTE, words beginning in Sanskrit with व, will be found in this vocabulary beginning with व, like which an initial व is always pronounced, except in the few following exceptions.

वा के, (*Harkh.* XVI, 7), *Braj* for  
आकरा के, *dat. non-hon. of* आ.

वाह (1), a termination, equivalent in meaning to the *Hindí* वाला, signifying the agent ; before which a word is lightened in pronunciation under gram. § 5 *add.* ; *e. g.*,  
लठिवाह, a wielder of cudgels, from लाठी, a cudgel.

वाह (2), *interj.* excellent ! *Prov.* (on the proverbial foolish *Miyā'*)  
मीआँक दाढ़ी वाह वाह मँ गेल, the *Miyā'*'s beard went to the tune of "excellent !" *i. e.*, the people stroked it admiringly, and as they did so pulled it out hair by hair ; *i. e.*, you can do anything by flattery.

वैह (*Sal.* XVII) = आ (2), *q. v.*

## श

NOTE, this letter is of comparatively rare occurrence in *Maithilí*, being generally supplanted by स, under which letter will be found many words commencing in Sanskrit with श.

शंकर, the god Śiv ; (*Vid.* XXII, 2),  
the enemy of Śiv was Kám Dev,  
the god of love.

शत, *adj. num.* a hundred.

शंभु, संभु, the god Śiv ; a phallic emblem, or *linga* sacred to him, in *Vid.* XXXVII, 2, compared to a girl's bosom, *cf.* सरोरुह.

शयन, sleep : a bed.

शरण, protection, refuge.

शरीर, the body.

शशि, the moon : शशि मुख (*fem.*  
०मुखि), moon-faced.

शरद, *adj.* autumnal.

शिव, or शिवै सिंह, or सीवै सिंह, &c.  
name of a king in *Mithilá*, who  
reigned at *Sugauná*, the patron of  
*Bidyápati* : सिंह is frequently in-  
correctly spelt सिँह.

शिर, the head.

शिशिर, the cold season, winter.

शैतल, *adj.* cool.

शैल, gentleness.

शुगवा, सुगवा, a parrot.

शुभ, *adj.* fortunate, propitious ; शुभ  
कर, to consider anything propi-  
tious.

शूँड़, the trunk of an elephant.

शेखर, a head ; a chief.

शेष (or शेषे *for metre*), the remainder :  
*adv.* in the end, finally.



शैशव, childhood.

शोष = शोष, *q. v.*

शोभ, *v. n.* (3 *Simp. Pres. in Vid.* LXXII, 1, शोभए), to shine, be beautiful.

शोभव, splendour.

शोष, शोख, *v. a.* to dry up, to cause to evaporate.

शोषव, a drying

श्यामल, स्यामल, *adj.* dark-coloured, dimmed.

श्रवण, the ear.

श्रमाएल, *adj.* fatigued.

श्री, a title of respect.

श्रीफल, the nut of the betel-palm, noted for its roundness, and hardness: the Bel fruit, which possesses similar character.

श्रुति, the ear.

## स

सँ, सँ, सँ, सँ, sign of the ablative case.

संशय, doubt, fear.

संसार, the world.

संसे, संसै, = संशय, *q. v.*

सक, *v. n.* to can, to be able, used with the *Indecl. Part. of another verb*; *e. g.*, भै सके, he can be, लिखि सकलिहि, she could write, हेरि सकलजँ, I could watch.

सक, सकव, ability, power.

सकल, *adj.* all.

सकार, the letter स.

सकुच, *v. n.* to be pressed, squeezed.

सख, सखा, (*fem.* सखि, सखी, *old instr.* सखिहिँ), a friend: in *Vaishṇava*

*poems, the companions of Rádhá or whoever for the nonce is represented as the heroine of the poem, are called her Sakhis; सखि, may often be translated as bridesmaid, and, conversely, in Vid. XXX, 1, the bride is called the सखि, or friend of the bridesmaids: (Vid. XVI, 2), the friend of Kṛishṇ was Arjun, one of the heroes of the Mahábhárata.*

सखवन, a *Sál* forest.

सगड़, a small kind of cart.

सगड़ाड़, *adj.* noisy.

सगर, सगरे (*Ná. 3*), *adj.* whole; entire.

सगुन, an omen, a sign.

सघन, *adj.* dense.

संकट, affliction, trouble.

संख, a shell.

संग, (*Loc संगे*) a companion, *Prov.*

संगक सूख बनारस जायि, one who is lucky in having a (rich) companion, will go to Banáras with him: company, society: the act of meeting, or attaining, संगजात, of the same caste: *prep. governing gen. or acc., with.*

संगम, meeting, union.

सच, *adj.* true.

सचौटी, truthfulness.

सजनौ, a friend.

सजमनि, a pumpkin.

सजेआ, a bed, a couch.

सज्जन, a good man.

संच, *v. a.* to store, collect.

संचव, collection.

संचय, संचै, a collection, or heap.

संचर (1), *v. n.* to go, move.

संचर (2), संचरब, motion.  
 संचित, *adj.* accumulated, pent up.  
 संभोत, an evening candle *or* taper,  
*Prov.* घर सँ संभोत न, बाहर जक सन  
 बाती, at home he has not even a  
 farthing dip, while abroad he has  
 an illumination like a torch.  
 सटाव, *v. a.* (*Muhammadan* 3, *Past*  
 सटोलकै *for* सटौलकै), to unite: to  
 paste, to gum.  
 सटल, *adj.* close to, near.  
 सडक, *or* सण्डक, a road.  
 सतत, *adv.* continually.  
 सटहा, a kind of bracelet.  
 सतबरती, *adj.* (*fem.*) chaste, faithful.  
 सतमाई, a step-mother; *Prov.* सत-  
 माईक कारन बाही बाप, a son will  
 go so far as to blame even his  
 father, when he has a step-mother.  
 सताइस, twenty-seven; (*Vid.* LXVII,  
 1), the twenty-seventh consonant,  
 र.  
 सताल (*or* सताले *for* metre), *adj.* pos-  
 sessing lakes.  
 सतुआ, a kind of flour of Indian-corn  
 and other grains.  
 सतुआइन, a festival in Baiśákh,  
 when *satúa* is eaten: *Prov.* जौक  
 जाई, सतुआइन आई, he went away  
 in Phágun (the month when barley  
 is eaten), and returned in Baiśákh:  
*i. e.*, he has been long absent.  
 सदर, ( ۵۰ ), *adj.* chief; special.  
 सदाथ, *adv.* always.  
 सद, *adj.* gentle, calm, quiet.  
 सधान, the paying off of debts.  
 सन (1), (*fem.* सनि), *adj.* like.  
 सन (2), hemp.  
 सनकल, *adj.* harassed, agitated.

सनमुख, *adj.* facing: in front, before.  
 सनसनाहटि, a humming in the ears.  
 सनाथ, one who has obtained all his  
 desires.  
 सनेस, news, tidings, a message: a  
 present sent to a person.  
 सनेह, सिनेह, affection, love.  
 संतति, a good, *or* virtuous man.  
 संताप, affliction.  
 संतोख, contentment.  
 संतोखी, contented.  
 संदेस, search: a message.  
 संदेह, संदेहा, suspicion, doubt.  
 सपज, *v. n.* to be accomplished.  
 सपजब, accomplishment.  
 सपत, an oath: (F. 6.) सपतजँ लै,  
 even for taking oaths, (enough)  
 to swear by.  
 सपन, *and* सपना, a dream; सपनजँ,  
 in dreams.  
 सपना (2), *v. n.* to dream; *v. a.* to  
 dream about.  
 सपनौरि, a mongoose.  
 सपुर्द, ( ۵۰ ), the act of making over.  
 सप्पा, a serpent.  
 सफर, (*English*) a Sapper, *see* मैना.  
 सफल, *adj.* bearing fruit, fruitful.  
 सब, *adj.* all. *Hindí* *for* सभ, *q. v.*  
 सबद, a sound: words: song.  
 सबहि, सबहिँ, सबज, सबजँ, *adj.* all:  
 every one.  
 सबिलाख (*or* ०लाखे *for* metre, *Vid.*  
 XXIII, 9) earnest desire, passion.  
 सभ, सभै, सभटा, *adj.* all; सभ दिन, every  
 day; सभ तँह सँ from amongst all;  
 सभ ठाम, every where; सभ केओ  
 every one; सभ खन, always; सभ  
 जननिहार, omniscient, a know-all:  
*a sign of the plural.*

सभटा, all, the whole.

सभनि *plur. of सभ, used when the idea of plurality has to be emphasized; thus सभ, all taken as a whole, but सभनि, all taken severally.*

सम, *adj.* equal like, equal to.

समदजी, *Vid.* LXXVIII, 5, *obsolete form*, I pray, for समदुँ from root समद.

समधान (1), (*or समधाने for metre*), *adj.* attention: *subst.* appeasing, coaxing (a beloved out of a fit of pride, or sulks): the act of making ready, *or* drawing a bow.

समधान (2), *v. a.* to arrange, prepare: (*Vid.* XIV, 9), to stretch, *or* make ready (a bow).

समधी, a kind of relation; a father is *samdhi* to his son's wife's father, and *vice versa*.

समय, समै, time, season.

समरथ, (*fem.* समरथि), *adj.* of the age of puberty.

समरथार्द, the age of puberty.

समरूप, (*or समरूपे for metre*) resembling, of like beauty.

समस्त, *adj.* whole.

समा, *v. a.* to enter: to fit into, चाँचर तर न समाय, it will not go beneath my cloth; my cloth will not contain it, (*Vid.* LXIX, 2).

समाएब, entering.

समाँग, (खाँग), one's relations; the members of a household; *Prov.* हजाम केँ चूड़ा दही, समाँग केँ भूजा, a barber gets *chúra* and curds, while a relation gets only parched grain.

समागम meeting; union.

समाँज, association, company: a neighbour, one who lives by one, *e. g.*, a husband is not a समाँज when he is away from home.

समाद, news.

समान (*or समाने for metre*), *adj.* equal to, like.

समाप, *v. a.* to finish, conclude.

समापब, conclusion.

समार, *v. a.* to adorn: to ornament with, to place: to arrange (समारि ले, *Sal.* XVIII).

समारब, adornment.

समीर, the wind.

समुख, *adj.* face to face.

समुभाव, *v. a.* to explain, tell.

समुभाएब, explanation.

समुद्र, and समुंदर, the sea.

समैल, समैल, a rope passing round the neck of a bullock, and attaching it to the *pálo* *or* yoke.

समै, समैआ, समय, time, season; a year.

संपति, wealth.

संबाद, news, tidings.

संभा, *see* संभालंभन.

संभार, *or* संभारि ले, *v. a.* to hold, grasp, catch hold of.

संभारब, a catching hold of.

संभालंभन, regard, respect, reverence. *In Flam.* 40, the two halves of the word, are separated by the particle नेँ.

सयन, sleep; सयन घर, a sleeping apartment; सयन सुताव, to put to sleep.

सयान, (*fem.* सयानि, *or for metre* सयानी), सेअान, *adj.* full grown: clever.

सर, an arrow.

सरकार, (सरकार) the Government.  
 सरग, सर्ग, heaven, *poetical loc.* सर्गङ्ग;  
*Prov.* सरग सँ खसि, सुंगराक मारि, a  
 fall from heaven is a cudgelling;  
 = hit a man when he's down.  
 सरती, (شرطي), *adv.* certainly, surely,  
 positively.  
 सरद, the autumn season.  
 सरदार, (सरदार), a leader, captain.  
 सरबच्छन, *adv.* always; continually.  
 सरबस, a person's whole wealth;  
 property.  
 सरमाएल, (शर्म), bashful, modest,  
 ashamed.  
 सरल, *adj.* rotten; *Prov.* सरलो भुन्ना,  
 तो रोऊ दुन्ना, (*the Bhunná is a*  
*large and excellent fish*), even a  
 rotten Bhunná is twice the size  
 of a Rohu, *i. e.*, when a rich man  
 becomes poor, he does not lose  
 his importance. [ing.  
 सरस, *adj.* possessing juice; charm-  
 सरसिज, सरसीरुह, a lotus.  
 सरिसो, a kind of mustard.  
 सराप, a curse.  
 सरौर, (*or* सरौरे *for metre*), the body.  
 सरूप, (*or for metre* सरूपे), *adj.* having  
 the form *or* appearance of: pos-  
 sessing a form, *or* body.  
 सरोजी, the wife of a wife's brother.  
 सरोवर, a tank.  
 सरोरुह, a lotus, *in Vid.* XXXVII, 2,  
*compared to the nipple of a wo-*  
*man's bosom; a lotus is placed on*  
*the top of the phallic emblem of*  
*S'iv, at the time of worship.*  
 सर्ग, सर्गङ्ग, *see* सरग.  
 सलखी, maidservant of queen Hansá-  
 batí, queen of Bhím Sain.

सलगा, a kind of body cloth, of coarse  
 material.  
 सलहेस, the chaukidár of king Bhím  
 Sain, worshipped at the present  
 day by Dosádhs.  
 सलाका, a line, a mark.  
 सलाम, (سلام), salutation.  
 सवा, one and a quarter; सवा हाथ,  
 a cubit and a quarter.  
 ससर, *v. n.* to slip, to slip down;  
 ससरि खस, to slip down; ससरि उठ,  
 to slip while rising, to rise with  
 difficulty, (of an invalid).  
 ससरब, a slipping.  
 ससार, *v. a.* to cause to slip, to  
 loosen.  
 ससारब, a loosening.  
 ससुर, (*fem.* सासु), a husband's father.  
 ससुरार, ससुरारि, a father-in-law's  
 house, *a slang name among thieves*  
*for the jail, because they get well*  
*fed there.*  
 सह, *v. a.* (*the following forms*  
*have been noted; 3 Simp. Pres.*  
 सह, सहय, सहथि; *Fut.* सहब;  
*Pres. Part.* सहैत; *Past Part.*  
 सहल; *Indecl. Part.* सहि): to  
 bear; सहै पाव, to be able to bear,  
 सहल जाइबैन्हि, it can be borne.  
 सहजे, *adv.* slowly; सहजे सहजे गेलि,  
 she went slowly.  
 सहना, that which must be endured.  
 सहब, patience.  
 सहरू, (شهر), a citizen.  
 सहस, a thousand (*Vid.* XX, 1.)  
 सहाए, help, assistance.  
 सहि, the act of bearing; सहिओ न  
 होए, it cannot even be borne.  
 सहित, *prep.* with.

सहिदानो, a token, a sign.

सहेलिआँ, (سهيليان), *Hindí fem. plur.*  
comrades.

सहे, *see सह.*

सहोदर, born of the same womb; a  
whole brother.

साघ्रान, the month of Srában.

साँक, a wooden or ivory ring worn by  
the bridegroom at the time of mar-  
riage; *Prov.* सात सकारेँ सिंदुर दान,  
with seven "s's", (or words begin-  
ning with "s") a marriage takes  
place; *the seven "s's" are* सिंदुर,  
vermilion, सन, hemp, सेन, gold,  
संख, a shell, साँक, a wooden ring,  
साहवेली, the cover of a small pot,  
and सिजँथि, the parting of a wo-  
man's hair; the first six are placed  
together in a bowl, and out of  
them is taken some vermilion,  
and applied to the parting of the  
bride's hair.

साँकर, (संकीर्ण), *adj.* narrow: *subst.* a  
narrow road, a lane.

साँखर, a kind of snake.

साँगह, building materials.

साँगि, a spear.

साँच, (or साँचे *Sal. XVI*) *adj.* true:  
exact.

साँची, a kind of betel leaf.

साँभ, evening; दुनू साँभ, morning  
and evening; *Prov.* बुड़बक बर क  
साँभे बिहौना, a foolish bridegroom  
prepares his bed while it is yet  
evening (*it is considered impro-  
per for a man to approach his  
wife before midnight*); साँभे सुद-  
लाह, कानब कतेक, he died (long  
ago) in the evening, and why so

much weeping; *i. e.*, its no use  
crying over spilt milk.

साँभिल, the third son, in a family of  
four or more.

साँठ, *v. a.* to arrange.

साँठब, arrangement.

साँढ़, a bull; *especially*, a sacred bull,  
a "brahminy bull."

साँप, (or साँपे *for metre*), (*fem.*  
सापिनि), a serpent, *frequently  
compared to a lock of hair.*

साखि, a witness.

साग, सागपात, a kind of spinach *eaten  
by the poorer classes*: *Prov.* खाइ  
सागपात, सूत केँ नवाबक साथ, she  
lives on spinach, and would sleep  
with a prince, *concerning a woman  
who would make an ambitious  
marriage.*

सागर, the ocean; *there are seven  
oceans, and the word is hence  
(Vid. XVIII, 6), used to repre-  
sent the number seven, which  
added to nine, the number of the  
planets, makes 16, the number of  
the graces (सिंगार).*

साज (1), preparation: adornment of  
the body; garments, apparel.

साज (2), *v. n. and v. a.* to adorn, to  
साजब, adornment. [adorn oneself.

साजनि, सजनि, a female friend.

साजी, a pit in which mangos are  
kept.

साम्भ, a company, association, part-  
nership.

साटी, a brand for branding cattle,  
*hence metaphorically (Sal. XV),  
फूलक साटी, a brand made by the  
application of flowers, i. e., no  
punishment at all.*

साठि, sixty, *see* बुँद.

सात, *or emphatic*, साते, seven; (*Vid.* LX, 2), the seven letters in क्लृप्तित कानन; (*Vid.* XXII, 3), the seven letters विख खाय मरब, having eaten poison, I will die, *cf.* पाँच, डूइ.

साते, *def. num.*, the seven.

साथ, *prep.* with.

साध, *v. a.* (*Indecl. Part. Vid.* LIII, 5, साधी, *for* साधि), to accomplish, make: सौन साध, to be silent.

साधव, accomplishment.

सान, (شان) dignity, pomp.

सानौ, a kind of made food for cattle.

सापिन, *see* साँप.

सावित, (ثابت), *adj.* firm, established.

साबुन, soap; *Prov.* धोबी पर धोबी बसे, तब कपड़ा पर साबुन पड़े, no soap ever touches our clothes unless many washermen live together, (when owing to competition they wash well).

साम, a kind of autumn millet.

सामग, a singer of the Sám Ved.

सामर, (*fem.* सामरि), *adj.* nut-brown.

सार (1), essence: ambrosia; *adj.* essential, precious; सारबस्तु, the essential thing, the 'one thing needful.'

सार (2), a brother-in-law, (*a wife's brother*), (*fem.* सारि), a sister-in-law, (*a wife's sister*).

सार (3), (शाल), a house *in words like* हथिसार, घोड़सार, कटिसार (a school), कनिसार, *q. v.*

सारंग, the Indian cuckoo: a peacock; a snake; a cloud; thunder; a bow: a bee, a swarm of bees: a

deer: *Northern India is full of popular ditties on the many meanings of this word; Vid. XIV is an example; another will be found in Fullon's Dictionary, s. v. سارنگ. Another Panjábí example will be found in the Calcutta Review for July 1882, p. 54 in an article by Lieut. Temple called 'Some Hindú Songs': it is as follows:*

सारंग फरिया सारंग नून,

जे सारंग बोल्या आए ।

जे सारंग आखे सारंग नून,

तान सारंग मुख ते जाए ॥

The peacock caught a snake,

While clouds their thunder rolled,

Whereat the peacock screamed,

And so let go his hold.

*Cf. हरि for a similar example.*

सारा = सार (1), *q. v.*

सारी, a woman's upper garment.

साल (1), (سال), a year.

साल (2), a thorn: a pang, pain.

साल (3), *v. a.* to put in order, repair.

सासु, a father-in-law's wife, *see* ससुर.

सासुर, a father-in-law's house.

साह, (شاه) a king: (= साही) a witness, one who appreciates (*Vid.* XLIII, 9).

साहस, courage: forbearance. [hair.

सिकँथि, the division of a woman's

सिँह, *or more properly* सिंह *or* सिंघ,

a lion: a certain surname: (*Vid.*

LIX, 4) the sign of the zodiac

(Leo), which is represented by the

letter स, *and hence means* any

word commencing with that letter,

*here* मस्तक, a head, *cf.* मौन: सिँह

दरवाजा, the main entrance of a house.

सिकड़ी, a necklace.

सिकि, सिकिआ, सौक, a reed, सिकिओ, even a reed.

सिकौती, a reed basket.

सिखर, a mountain peak: सिखर बीज (*Vid.* XVIII, 3), the seeds of a pomegranate.

सिंगार, शृंगार, a grace, adornment, of which sixteen are described, viz. (1) अंगशुचि, personal cleanliness; (2) मज्जन, bathing; (3) अमल वसन, the wearing of clean apparel: (4) केस समारब, arrangement of the hair; (5) माँग मँ सँदुर, the application of minium to the parting of the hair; (6) भाल मँ खौरी, the *tilak* on the forehead; (7) चिबुक पर तिल, the *tila* or spot on the chin; (8) मेहदी, henna for the hands and feet; (9) अंग मेँ अरगजा, scented paste for the body; (10) भूखन, ornaments; (11) पुञ्ज, flowers; (12) सुगंध, scents; (13) मुखराग, betel for reddening the lips; (14) दाँत रंगव, staining the teeth; (15) अधरराग, staining the lower lips; (16) काजर, collyrium: a different list is given in *Fullon*, s. v. *سنگار*; *Prov.* काहि पर करू सिंगार, पिआ सोर आन्हर, for whom shall I adorn myself; my husband is blind.

सिंघ, see सिँह.

सिठिया, see सौठ.

सितल, सौतल, *adj.* cool.

सितासित, white and black: the white and black rivers, *i. e.*, the

Gangá and the Jamuná.

सितुआ, a blunt kind of shell, used for scraping out cooking pots.

सिधा, provisions, food; *Prov.* सिधा संदेह, गव्य गव्य करयि, it is doubtful if he should get anything at all to eat from me, and he has the impudence to ask for milk.

सिधि, success.

सिधौटी, uprightness.

सिनेह, love, affection.

सिंदुर, सँदुर, vermilion, minium, worn by women who are not widows.

सिपाही, a soldier.

सिफला, (سفلو) *adj.* loose, licentious; *Prov.* सिफलाक मौगत माघ मास, a rake dies in the month of Mágh, (they wear thin clothes and catch cold in the coldest month of the year).

सिबै सिँह, see शिव सिँह.

सिमान, (سيوانه) a boundary, limit.

सिमिति, memory.

सिर, the head; सिर ना, to bend the head.

सिरक, a quilt.

सिरकी, a tent, a hut; *Prov.* सिरकी एक देलन्हि तानि, ताहि बेर मँ आएल पानि, सिरकी उठाबैक रहल न बेरा, आगू नाथ न पाछा पगहा, he pitched his hut, and it began to rain, nor could he get an opportunity for striking it, he was like an ass without nose-ring or tether; *cf.* नाथ.

सिरमा, that end of a couch where the head lies.

सिरि, a nutmeg.

सिरिस, a kind of flower.

सिरी फल = श्री फल, *q. v.*  
 मिलौट, a curry-stone.  
 सिवाला, a temple of the god S'iv.  
 सिसिर, the cold and dewy season,  
*comprising the months of Mágh*  
*and Phálgun* (January to March).  
 सिहर, *v. n.* to shiver.  
 सिहरव, shivering.  
 सौँह = सिँह, *q. v.*  
 सौक, सिकि, a reed, a spit; the inter-  
 stance between two teeth, सौके सौके,  
 between all one's teeth: a kind of  
 net swinging from the roof of a  
 house, used to keep provisions  
 out of the way of animals;  
*Prov.* कुकुरक भागँ सौक टूट; it is  
 good luck for the dog, when the  
*silk* breaks down.  
 सौभ, *v. n.* to be cooked: सौभल  
 cooked.  
 सौठ, सिठिआ, (सिक्थक्), anything  
 soft and clammy, such as pán leaf  
 which has been chewed and spit  
 out, or indigo refuse.  
 सौतल, *adj.* cold, cool.  
 सौथ, (सिक्थक्) boiled rice.  
 सौबै सिँह = शिब सिँह, *q. v.*  
 सौमर, the "Seemul" tree, *which*  
*bears the silk-cotton, but has no*  
*fruit, or fragrance, differing thus*  
*from the fragrant sandal tree*  
 (चानन), (*Vid.* XLIII, 2).  
 सौना, bound, limit, border.  
 सौर, the fibrous root of any tree or  
 plant; the shrine of a family god-  
 dess.  
 सौल, a stone: the Sálgrám stone;  
*Prov.* सौल, सुत, हारिवन्स लै, बीच  
 गंगाक धार, एतक लै ब्राह्मण तँ ना करह

इतिवार; "if a Bráhmaṇ swear  
 even by the Sálgrám, his son, the  
 Haribans, and in the midst of the  
 Ganges,—Don't believe him."  
 सुइ, a needle.  
 सुकडौ, dried fish, *Prov.* सुकडौक बनीज  
 पशुपतीक दरसन, (in Nepál) you can  
 both sell dried fish, and see (the  
 temple of) Paśupati.  
 सुकवि, a good, *or* wise poet.  
 सुखल, *adj.* dry.  
 सुकुमार, *adj.* tender, delicate.  
 सुकूल, *adj.* of good family.  
 सुकृत, *adj.* of virtuous deeds.  
 सुख, happiness; सुख सार, the essence  
 of happiness.  
 सुखल, *or* सुखाएल, *Part.* dry, dried;  
*loc. sing.* सुखले, on dry ground.  
 सुखलाह, (*fem.* ०लाहि) *Participial*  
*adj.* dry.  
 सुखाव, *v. a.* to dry; सुखा, *v. n.* to dry  
 up, wither: become sad.  
 सुखाएव, drying.  
 सुगवा, सुगा, शगवा, a parrot.  
 सुघटित, *adj.* turning out well.  
 सुंघ, *v. a.* to smell.  
 सुंघव, smelling.  
 सुत (1), = सूत, to sleep, *q. v.*  
 सुत, a son; (*Vid.* LIX, 3), *cf.* ब्रिति;  
 (*Vid.* XVIII, 5), the son of a  
 he-goat, *i. e.*, a he-goat, *which is*  
*the animal sacrificed to Debí.*  
*Hence Debí is its enemy; (Vid.*  
 XVII, 2), the son of Bali the  
 king of the earth was Bánaśur;  
 the son of ocean, the father (तात)  
 of Lakshmí, was the moon (चंद्र).  
 सुतनिहार, a sleeper; sleepy.  
 सुता, a daughter; (*Vid.* XVI, 3),



दक्ष सुता चारिम, = the fourth daughter of Daksh, *i. e.*, the fourth Lunar asterism, Rohiṇī (see दक्ष); her husband (पति) was Som the moon.

सुताव, *v. a.* to cause to sleep: सयन सुताव, to put to sleep.

सुताएव, a causing to sleep.

सुदीन, a female Súdra, a maid-servant.

सुधा, ambrosia, nectar.

सुधाकर, the moon.

सुधारस = सुधा, *q. v.*

सुन, *v. a.* (*Kanaujī Pres. Part. Harkh. XI, 10, सुनत*), to hear, *cf.*

सुनव, hearing. [सून.

सुनर, सुन्नर, सुंदर, *adj.* beautiful: *ironical proverb about an ugly husband, एक तँ मीच्याँ मुँह बड़ सुनर, दोसर भरि मुँह पेआज*, in the first place the Miyā's face is very handsome (*ironically*), and in the second place his mouth is full of onions, *i. e.*, it smells of them.

सुनराई, सुंदराई, सुनरताई, beauty.

सुनवाह, one who hears complaints.

सुनाव, *v. a.* to cause to hear; to tell.

सुंदर, (*fem.* सुंदरि), सुनर, सुन्नर, *adj.* beautiful.

सुंदरताई, सुंदराई, beauty.

सुनि, *v.* सुन.

सुनु = सुनु, 2. *Imperat.* of सुन, *q. v.*

सुन्न, *adj.* void, empty: solitary, lonely.

सुन्नर = सुंदर, *q. v.*

सुपरनडेंट, (*English*), a superintendent.

सुपुरुख, सुपुरुख, सुपुरुष, सुपुङ्ग, a good man, a good husband.

सुबदन, (*fem.* सुबदनि), *adj.* beautiful, handsome.

सुबुध, (*fem.* सुबुधि or सुबुधिनि) *adj.* wise, intelligent.

सुबेस, सुबेष, *adj.* comely, handsome.

सुभाव, nature, quality.

सुमतिमति, a lady who possesses a sweet mind, or thoughts.

सुमर, सुमिर, *v. a.* the following forms have been noted: 1 *Prosp. Cond.*

सुमिरिऐ; 2 *Imperat.* सुमरिअ;

*Pres. Part.* सुमिरैत; *Past Part.*

सुमिरल; *Indecl. Part.* सुमिरि,

सुमरि, and (*for metre*) सुमरी: to remember, recollect.

सुमरन, सुमिरन, सुमरव, सुमिरव, remembrance, memory.

सुमुख, (*fem.* सुमुखि), *adj.* sweet-faced.

सुर, a tune, a sound: language, words.

सुरखी, (सرخي), redness; beauty.

सुरंग, *adj.* well-coloured: red.

सुरज, सुरज, सूरज, the sun.

सुरत, sexual pleasure, *coitus*.

सुरति, सूरति, (صورت), form, beauty.

सुरपति, the king of the gods, Indra; (*Vid. XVI, 4*), he is the god who wields the thunder-bolt, with which he slices off the wings of the mountains, hence mountains, and especially the Himálay, are considered his enemies.

सुरभि, fragrance, scent.

सुरवाल, a kind of veil worn by a man of respectability when going to see his wife at his father-in-law's house. It is supposed to hide his blushes; *Prov.* मीच्याँ एक

चलल समुरारि, बाटहिँ लेल सुरवाल  
उतारि, कन्या छलि से माटक गेल, गाछ  
कटहर ओठ तेल, a Míyã' went to  
his father-in-law's house, and on  
the road lifted up his veil: the  
damsel was not there, having gone  
to her mother's relations: he  
counted his chickens before they  
were hatched, (see कटहर).

सुरसरि, the river Ganges.

सुरज = सुरज, *q. v.*

सुशीतल, *adj.* very cool.

सुहारौ, wheaten dough for making

सँडा, a rice-weevil. [cakes.]

सँडि, a distiller.

सख, सुख, *adj.* happy.

सखल, *adj.* dry.

सगर, a pig.

सड़, शूँड़, an elephant's trunk.

सक्ष, *v. n.* to see.

सम्भव, sight.

सुत (1), सुति, *obl.* सुत (*súta*), or  
सुतै, the act of sleeping; *Prov.*  
सुतक चटाई न, तसूक फरमाइए, there  
isn't even a mat for him to sleep  
on, and he asks for a tent.

सुत (2), *v. n.* to sleep; *See gram-*  
*mar:* (*Indecl. Part.* sometimes सुती  
for sake of metre): सुति रह, to  
lie down and sleep: *Prov.* सुतल  
हौ, बिआह होइअहि, I am sleeping  
while my marriage is going on,  
(of a sluggard): another form of  
the verb is सुत.

सुतब, sleep.

सुति, (1) a kind of ornament, a neck-  
ring.

सुति, (2), see सुत (1).

सुदिन, a propitious day.

सुन (1), = सुन, *q. v.*

सुन (2), = सुन, *q. v.*

सूप, a winnowing-basket, see कनसु-  
पती; *Prov.* चालनि टूसल सूप केँ,  
जनिका सहसर गोट छेद, the sieve,  
which had a thousand holes in it,  
sneered at the winnowing-basket.

सूर (or सूरै for metre), सूरज, सुरज,  
सुरज, the sun.

सूरति, सुरति, ( صورث ), appearance,  
form; beauty.

से, *pron., subst. and adj., correl. of*  
*जे; the following forms have been*  
*noted; nom., से (with rel. जे), सेह*  
*(Vid. LXXXI. 10), सैह (with rel.*  
*जेह, Vid. XVII, 7), and (Hindí,*  
*F. 70) सो; or emphatically, सेओ*  
*सेहो, सेहओ, and सोए (Vid. LXII*  
*4); obl. honorific, तनि (e. g.,*  
*dat. तनि कऊँ, F. 6), तनिका, तनिकाँ*  
*(Vid. LXXXI, 1, 10); non-hon.*  
*तेहि (Sal. VI), तेहिँ (adverbially,*  
*so, correl. to जेहिँ, as, F. 2), ताहि,*  
*ताही (final vowel lengthened for*  
*metre), ता (frequent in com-*  
*pounds, e. g., Vid. XVI, 2, तासम,*  
*like that), तकरा: instr. तेँ (in F.*  
*19, तेँई with emph. ई), frequently*  
*used as an adverb; it is then*  
*often written तेँ, तेँ, तौ, तौ, or*  
*(with emphatic ओ (Skr. अपि) )*  
*तेँओ, तेँओ, or तेँओओ: genitive*  
*hon., तनिक (or, agreeing with a*  
*noun in an oblique case, तनिका),*  
*तनिकर, तसु (common in poetry),*  
*or तासि (only once, Vid. XVIII,*  
*7); non-hon., तकर (or, agreeing*  
*with a noun in an oblique case,*

- तकरा): *the forms तनि, तनिक, &c. are often spelt with न्ह, thus तन्हि, तन्हिक, &c.: the word is usually correlative, but sometimes takes the place of the simple demonstrative; he; that: instr. तँ, तैँ, &c., therefore; तँओ, तैँओ or तैँओओ (= Skr. तथापि), still, nevertheless.*
- सेञ्चान, (*fem.* सेञ्चानि), सयान, full grown, blooming: wise, clever.
- सेञ्चानपन, cleverness.
- सेञ्चो, *pro.* even that.
- सँ, *sign of abl.*; see सँ.
- सँभ = शंभु, *q. v.*
- सेज, a mattress, bedding; a bed.
- सेन्ह, a burglar's hole, *or* mine.
- सेहा, a register for the entry of daily receipts; a day-book.
- सेन्हिआ, an inhabitant of Sindh.
- सेद, *v. a.* to warm another's body, *by applying to it the palm of the hand, previously warmed at a fire.*
- सेनुर, सिंदुर, red lead, vermilion.
- सेव, *v. a.* to serve.
- सेबक, सेबैक, *adj.* devoted: a worshipper: a servant.
- सेबब, सेवा, service.
- सेह पै, (*Vid.* LXXXI, 10), he alone.
- सेहला, a kind of turban worn by Muhammadans at the Muharram festival.
- सेहओ, सेहो, *pro.* even that: even he.
- सै, a hundred: *cf.* गुन.
- सैन, सैना, an army, *Prov.* बिना सरदार सैना हन, an army without a General is lost.
- सैअद, a Muhammadan title.
- सैल, (سیر) the act of walking.
- सैह, = से, (*correl. of* जैह).
- सो, *v. n.* = सूत, to sleep, *q. v.*; a *Hindí* word.
- सोइरी, the room in which a child is born, and in which the mother is kept for twelve days.
- सोई *indecl. part. of* सो, *q. v.*
- सोए = से, that (*adj.*).
- सोँ, see सँ.
- सोग, sorrow.
- सोगाएल, *adj.* mournful.
- सोच, consideration; anxiety.
- सोभ, *adj.* straight.
- सोभा, *prep.* before, in front; *Prov.* सगर गाउँ चोभा, चलबह ककरा सोभा, the whole village is full of enchanters, before whom dare you walk.
- सोटा, a short stick of a handy length, a walking stick.
- सोती, the highest caste of Mithilá Bráhmans.
- सोन, सोना (1), सोनसाँ, gold. *The second form is not much used, and is said to be borrowed from Hindí.*
- सोना, (2), *v. n.* to wash one's self, bathe.
- सोनार, a goldsmith; *Prov.* सौ सोनारक, एक लोहारक, a hundred taps of a goldsmith are equal to one stroke of a blacksmith's hammer.
- सोप, *or* सोपि जा, *v. a.* to entrust, make over to a person.
- सोपब, the act of entrusting.
- सोबरना, a kind of metal vase, *not necessarily of gold, cf.* साधव सिंह.
- सोभा, brilliancy, beauty.
- सोभित, *adj.* shining, beautiful.
- सोम, a miser.
- सोर, (سور), noise, utterance.

सोलकन्ह, a low-caste man, a S'údra.

सोलहो, *definite numeral*, the sixteen.

सोहर, a congratulatory song at the birth of a child.

सोहवेली, the cover of a small pot used at weddings; *see* साँक.

सोहाव, *v. a.* to comfort, please; cause to like, (*Vid.* XXX, 1), पति गृह सखिहिँ सोहाओलि, they caused their friend to like (*i. e.*, they persuaded her to go into) the bridal chamber, *cf.* सखि.

सोहाएव, comforting.

सोहाओन, *adj.* beautiful: sweet.

सोहागिनि, a beloved woman.

सौ, a hundred. [man.

साँ = सं, बिना पुरुष साँ, without a

साँस, *adj.* whole, entire: the whole,

*Prov.* आधी छोड़ साँस पर धावे, ऐसन डूबे याह न पावे, he who leaves the half to run after the whole, will drown himself in a bottomless (sea), *i. e.*, a bird in the hand is worth two in the bush.

सौकी, (شوقین), *adj.* desirous, intent upon; *Prov.* सौकी बिलारि के कमरक चोली, a cat, though desiring fine clothes, has only a blanket bod-dice.

सौवैला, a half brother.

स्याम, सयामल, श्यामल, *adj.* dark: a name of Kṛishṇ.

स्यून, the wages of sewing.

सस्ति, "it is well," a Samskrit phrase of good omen, with which it is polite to commence a letter.

स्रतौ, the fifteenth nakshatra *or* lunar mansion.

स्रामि, स्रामिनाथ, स्रामी, a lord, a husband.

स्रास, breathing,—inspiration and expiration; *cf.* अधस्रास, उर्ध्वस्रास.

स्रामिनि, a sister, while unmarried, and living in her father's house.

## ह

हंशा, हंसा, *or improperly*, हँशा, a goose, a swan; a man's soul.

हंस, *or improperly*, हँस, *see* हस.

हंसावती, *or improperly*, हँसावती, the queen of king Bhím 'Sain.

हकस, *v. n.* to pant, puff, *Prov.* बहथि बरद, पुनु हकसथि कुकुर, it is the bullock who works hard (but says nothing), while the (lazy) dog (does nothing and) pants.

हग, *v. n.* cacare.

हगना, one who stools much.

हगवास, (*fem.* हगवासि), *adj.* desiring to stool; *Prov.* सिकारक बेरि कुतिआ हगवासि, when the time for hunting comes, the bitch retires.

हजार, (هزار), a thousand; हजारन, thousands.

हट, *v. n.* to turn aside.

हटिआ, a market, (*said to be derived from* हट, *because only held once a week*).

हठ, obstinacy, wilfulness: हठ, *instrumental*.

हठन, *adv.* obstinately.

हड़बड़ी, confusion; *Prov.* हड़बड़ी बिआह, कनपट्टी सेनुर, the marriage takes place in such confusion, that vermilion is applied to the bride's

temples instead of to the parting of her hair.

हथर, a kind of vase.

हथरा, the wooden handle of a mill-stone.

हथवा, हाथ, the hand, fore-arm: a cubit.

हथिआ, the thirteenth nakshatra, or lunar mansion.

हथिआर, हथियार, a weapon, a tool.

हथिवाह, an elephant-keeper.

हथिसार, an elephant stable; *Prov.* टुटलो हथिसार, नौ घरक साँगह, even a broken elephant stable gives materials for building nine houses.

हथौटी, dexterity.

हन (1), *adj.* ruined, destroyed.

हन (2), *v. a.* to smite, strike: slay: to fix firmly, हनि कै कँ गाड़ल, he buried deeply and fixed firmly; *in Vid.* XVI, 8, used in a neuter sense, to be fixed firmly, *i. e.*, to be firm and solid.

हनब, a smiting.

हफीम, opium.

हबेली, (حويلي), a brick house.

हम, *pro.* 1st pers.; properly plural of मैं (1), *q. v.* but now-a-days used generally in the sense of the singular, see *gram.* § 64: the following forms have been noted; *nom.*, हम, or *emph.* हमजँ, I also, we also (*Vid.* LXVIII, 1): *Obl.* हमरा; *dat.* हमजँ (*Vid.* XLIX, 3), or *emph.* हमरजँ, to me also: *gen. dir.* हमर, हमार, or *emph.* हमरो, mine also, even mine; a *gen. fem.*

occurs (*Vid.* LXXIII, 3, where हमरो is a misprint) हमरि: there is an oblique *gen. form* हमरा, only agreeing with nouns in an *obl. case*, *e. g.* (*Sal.* XIX), हमरा (not हमर) घर में, in my house: *F.* 69 has the *Hindí* हमारे in a similar use: I: we.

हय, *interj.* alas!

हर (1), a plough: Siva, who is borne on a bull, (*Vid.* XVIII, 8), हर-बाहन, a bull; hence a lover, *cf.* the *tauri ruentis* of *Horace*.

हर (2), or हरि ले, *v. a.* (old 3, *Pres.* हरहिँ) to take away: snatch away: seize.

हरब, a seizing.

हरख (1), हरष (1), हर्ष, pleasure.

हरख (2), हरष (2) *v. n.* to be pleased.

हरखित, हर्षित, *adj.* pleased.

हरज, (حرج), loss, damage.

हरदि, or हरदौ, turmeric.

हरवा, beads.

हरवाह, a ploughman.

हरहर, name of the marriage song of the bráhmans; the most essential part of it is the drum, hence the *Prov.* ढोल ढाक नहिँ, हरहर मौन, a marriage song, and no drum, = the play of Hamlet, with the part of Hamlet omitted.

हरान, *adj.* fatigued, weary.

हरास, *adj.* lean, wasted.

हरि, Vishṇu: Krishṇ: a lion: the sky: a frog: a snake: a peacock. The following rhyme gives most of the meanings of this word,

हरि गरजल, हरि सुनल,  
हरिक सबद सुनि, हरि चललाह,  
हरि बाटे भँटल, हरि हरि गिरल,  
हरिक प्रतापे, हरि बचलाह.

The sky thundered, and the frog heard it; when he heard the voice of the frog, the snake came along; the peacock met him on the road, the peacock attacked the snake; by the might of the peacock, the frog escaped; *cf.* सारंग.

हरिन, a deer: the marks on the face of the moon, which are supposed to resemble a deer; (*Vid.* XLI, 6) *The deer is said to have an undying affection for the moon, cf. the line, हरिन न परिहर हिमकर, सजनी, सह बर राऊ गरासे, the moon does not desert the deer, preferring to endure being devoured by the demon of eclipse.*

हरि ले, *see* हर (2).

हरिवासर, a kind of penance; a continued fast for two and a half days.

हरी = हरि, *q. v.*

हरैती, a kind of bamboo, with short knots and a narrow perforation.

हर्ष, हर्षित, *see* हरख, हरखित.

हर्षनाथ, name of a living poet of Mithilá.

हल, *v. a.* to put in motion: strike.

हलाव, *v. a.* (2 *Imperat.* *Vid.* LXXIII, 3, हलबिऐ), to cause to put in motion; to impel, drive: to drive away, (*Vid.* LXXIII, 3) forsake.

हलुक, *adj.* light.

हवाल, (احوال) condition, state; *Prov.* बरक माथा जाल, बरिआतक कोन हवाल, what kind of marriage procession is this, when the bridegroom is too poor to wear any thing over his head but a net.

हस, or हँस, *v. n.* (*the following forms have been noted*; 1, *Imp.* हस; 3, हसयु; 3, *Fut.* हसत, हसतग; *Pres. Part.* हसैत; *Past Part.* हसल, *Indecl. Part.* हसि, हसिकँ: to laugh, smile. *Prov.* हसइत देखि, कनइत नहिँ पाव, one lends with a smile, but has to weep, when one can't get the loan back; easy to lend, hard to get back.

हसब, a laugh.

हसो, *v. a.* to collect in armfuls.

हसोएव, a collecting.

हस्तिगमनि, *adj. fem.* walking like an elephant, *a gait much admired in women.*

हाए, हाय, or हाये, *interj.* alas.

हाकिम, (حاكم), a high Government servant.

हाजिर, (حاضر), *adj.* present.

हाट = हटिआ, *q. v.*

हाटक, gold.

हाड़, a bone: cattle, *see* राड़.

हाथ, (*Instr.* हाथैँ), the fore-arm, hand; a cubit.

हाथी, an elephant.

हानि, loss.

हाफ़ी, yawning.

हार (1), (हारे or हारा for metre), a wreath: necklace: = हाड़, a bone, rib.

हार (2), *v. a.* to lose.

हारब, losing.  
 हारी, a string of white beads.  
 हारनी, *adj.* lost; हिआ हारनी, broken-hearted.  
 हाल, (حال), account: tale, story: message: condition: *agricultural term*, moisture in the earth.  
 हावा, (واو), wind, air; climate.  
 हासा, laughter, a smile.  
 हाहा, *interj.* lo! behold!  
 हिअ, हिआ, the heart; हिआ हार, to be broken-hearted; हिआ हारनी, broken-hearted.  
 हित, हीत, a friend: benefit, advantage: those who are dear to one, one's family (*metaphorically*).  
 हिनक, &c., हिन, *genitive &c.*, of ई, this.  
 हिंदूपति, the lord of the Hindus.  
 हिम, boldness; snow; हिमघास, the abode of snow, the moon: gold.  
 हिये, हिआ, हिरदय, हिर्दय, the heart.  
 हिरा, a diamond.  
 हिस्ख, habit, custom.  
 हीत = हित, *q. v.*  
 हीन, *adj.* deprived of, without.  
 हील, *alliterative form of भील*, *q. v.*  
 ऊ, ऊँ, an emphatic termination: old sign of the plural.  
 ऊडार, ऊँडार, a wolf.  
 ऊकुम, (حکم), an order, command.  
 ऊन, ऊनक, &c., *oblique and genitive forms of ओ*, that, *q. v.*: often written ऊनि for ऊन.  
 ऊर, *v. a.* to pound, or consolidate earth: hence to pound, to pummel.  
 ऊलास, or ऊलासे for metre, rejoicing, joy; *Prov.* मन ऊलास, तँ गाई गौत, when a man is happy he sings.  
 ऊलिमाल, confusion, turmoil, *Prov.* गाथों करे ऊलिमाल, वऊ सगैन्हि चुंवा,

the whole village is in confusion, and yet the wife asks her husband for a kiss, (instead of looking after his property).  
 ऊर, ऊर, a thrust, a shove.  
 ऊरा, hog-baiting: killing a hog by baiting it with a herd of cattle, or an elephant.  
 हृदय, = हिरदय, *q. v.*  
 हे, हेँ, *interjection*, O!  
 हेत, हेतु, a reason; कि हेत, why.  
 हेम, gold: snow, हेम गिरि, the Himálaya.  
 हेमत गिरि, = हेम गिरि, *q. v.*  
 हेर, *v. a.* (*the following forms have been noted*; 2, *Simp. Pres.* हेरिऐ; 3, हेरै, हेरय, हेरयि; 2, *Imperat.* हेरिअ; *Pres. Part.* हेरैत, हेरइत, 1, *Past* हेरलऊँ; 3, हेरलन्हि, हेरल; *Indecl. Part.* हेरि: *Adv. Part.* हेरितहिँ, or (*Vid.* XVIII, 8) हेरइते): to gaze, look after, look around: to search for; to see, लोचन हेर, to throw a glance at, हेहड़, a vagabond. [see.  
 हेह, a fool; *Prov.* निचिंत खते हेह, जिनक गाय न गोरू, a fool, if he has no cow (to take care of), sleeps void of care.  
 है, हैँ, *Hindí for है*, he is, they are, frequent in *H.*  
 हैकल, a necklace.  
 हैत, हैव, &c., see हो (2).  
 हो, (1), *interj.*, alas!  
 हो (2), *verb. subst.*; Great confusion exists in Mithilá concerning the conjugation of this verb, owing to the irregularity of its past participle, and also to confusion with another root अह or अऊ, also meaning, to be: अह, and हो are

both not improbably derived from the same Skr. root, but in Maithilī they must be treated as distinct: Forms derived from the past part. of हो cannot be used as auxiliaries; forms derived from अह or अक are used either as auxiliaries or as simple verbs substantive meaning, to be, while other forms of हो are either used as verb substantives meaning, to be, or to become, or as auxiliary verbs, exactly like the verb होना in Hindī: According, however, to Maithil pandits, the existence of the root अह or अक is ignored altogether, and all forms are referred to the root हो: the following forms have been noted; A., derived from the root अह or अक; 1 Simp. Pres. हौँ; 3 अहि, हौ (है & हैँ which appear frequently in F. are Kannaui or Hindī): 1 fut. हैब; 3 कैंत, हैत, हैतैक, हैतऊ: Pres. Part. कैंत, हैत: B., derived from the root हो; 1 Simp. Pres., and Imperat., होइ, होज, होइए; 2 होऊ; 3 होअय, होए, होय, होइ, होइक, होअ, हो, होअयि, होइन्हि, होय: 1 Fut. होएब; 3 होएत (fem. होएति), होयत, हाइत, होत: 1 Retro. Cond. होइतऊँ; 3 होइत: Pres. Part. होएत, होइत: Adv. Part. होइतहिँ: 1 Past भेलऊँ,

or contracted (Vid. LXXIX, 2) भेलौँह; 3 भेल (fem. भेलि), or lengthened for metre भेला (fem. भेली), भेलऊ, भेलै, भेलैक, भेलैन्हि, भेलाह (fem. भेलिहि), F. has also the Hindī भए (63), and भौ (22): Indecl. part. भै, भए, भय: 1 Periphrast. Pres. होएत की; 3 होइअकि, होइअयि: to be: become, उदास हो, to become sorrowful, or disgusted, to show distress or aversion: to come into existence, rise (of a heavenly body), come (of the day): to live, be, भेल, it has been, i. e., it has passed away, cf. "fuit Ilium": to take place, होइत भोर, as morning came, at day-break: देखि भेल, it was seen, with the Indecl. Participle in its proper sense of a verbal noun, lit. the act of seeing took place, so also ठाढ़ि भेल, he stood: भै सक, to be able to be: हो जा, 3 Past भै गेलाह, to happen, become.

होएब, existence; a coming into existence.

हौ, हौँ, see हो, (2); in F. 59. हौ is for Hindī हो, 2 Plur.

हौहटि, itch.

हौँ, interj. stop! Prov. कोढ़िआ चाहे हौँ, a lazy fellow is always waiting for some one to cry "stop!"

कैंत, see हो (2).



## ADDENDA AND CORRIGENDA.

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The following omissions should be supplied, and corrections made. They are printed on one side of the paper only to allow of easy correction.

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### A. Grammar.

§ 65. The genitive of मेँ is given as मोर or मोरा. Subsequent research has shown me that the form मोरा is an oblique genitive form, only agreeing with nouns in an oblique case: and that all pronominal genitives can take a similar oblique form. Thus, we get—

*Direct genitive.*

हमर  
तेहर  
अपन  
एकर  
जनिक

*Oblique genitive.*

हमरा  
तेहरा  
अपना  
एकरा  
जनिका, etc.

These oblique genitives cannot be used with nouns in the form of the Nominative case, but only with nouns in one of the Oblique cases.

Closely connected with the above, I have noted the following words, not pronouns, which also take an oblique form in आ

*Direct.*

पहिल, 'first.'  
दोसर, 'second.'  
तेसर, 'third.'  
बड़, 'great.'  
पहर, 'a guard.'  
बदल, 'exchange.'

*Oblique.*

पहिला  
दोसरा  
तेसरा  
बड़ा  
पहरा सैँ, from (so and so's) guard.  
बदला, 'in exchange.'

There are doubtless many others which I have not noted yet with certainty. Compare the oblique forms of verbal nouns in § 189.

The following examples will make the above remarks clear. The matter will be found treated at greater length in an essay shortly to be published in the Asiatic Society's Journal.

*a.*—GENITIVES AGREEING WITH NOUNS IN THE NOMINATIVE FORM,  
*i. e.*, DIRECT GENITIVES.

जकर बेदुली लाएल, तकर केहन सुरखी, how wonderful must be the beauty of her whose *bedulí* you have brought.



केकर बेटा (*see* के *in* *Vocab.*), whose son is he?

हमर रोज हरज होइत, my means of livelihood will be spoiled.

ऊनक कानब सुनि, having heard her lamentations.

तकर अकरार लिखि दाखिल करह, write and file a bond to that effect (*lit.* of that)

अपन सभ धन उड़ाए, भिखारि भै गेल, having wasted all his substance, he became a beggar.

*b.*—GENITIVES AGREEING WITH NOUNS NOT IN THE NOMINATIVE FORM, *i. e.*, OBLIQUE GENITIVES.

अपना चढ़ैक घोड़ी देल, he gave his own riding mare, (*lit.* the mare of his own riding).

संग समाज सखी आइलि ऊनका फुलवाड़ी, her companions and friends came into her garden.

हमरा सिरकी मँ, in my hovel.

तेहरा घर मँ, in thy house.

हमरा दरवाजा से ओकर दरवाजा बड़ि दूरि अछि, his doorway is very far from mine.

गृहस्त अपना मन मँ कहलक, the farmer said to himself (*lit.* in his own heart).

§ 136. The 3d Non-Hon. Pres. has a common form देखइछि, not noted in the grammar.

§ 157. Another common form of the Perfect of the Intransitive verb runs as follows :

| <i>Honorific.</i>        | <i>Non-Honorific.</i> |
|--------------------------|-----------------------|
| (1) सहल छी,              | सहल छी,               |
| (2) सहल छी,              | सहल कह,               |
| (3) सहल छथि,             | सहल अछि.              |
| <i>Fem.</i> सहलि छी, &c. |                       |

As usual any other optional form of the Auxiliary may be used.

### B. *Chrestomathy.*

I have attempted throughout to represent all *b*-sounds by ब, and all *w*-sounds by व, but several errata have crept in, especially in the Song of Salhes, and the first few lines of the Famine Song. The Vocabulary is, I hope correct in every case, and when there is any doubt, reference should be made to it.

People who write Maithilí have a bad habit of writing anunásik for anuswár, in words in which the latter is the more correct. Thus they write सिँह instead of सिंह or सिंघ, and संसय instead of संसय or सन्सय. I have fre-



quently followed this custom, and now regret that I have done so. Many, but not all, have been corrected in the Vocabulary. The commonest word in the text is सिँह (*Sih*, on pp 39 and 40) which should everywhere be corrected to सिंघ (*Singh*) which represents the correct pronunciation.

The following corrigenda should be made. Some are printer's errors or broken letters, and others are actual corrections of mistakes of mine or preferable readings.

| Page     | Line   | for         | म                          | read | मँ         |
|----------|--------|-------------|----------------------------|------|------------|
| 4;       | 8;     |             | म                          |      | मँ         |
| 5        | 25     |             | बचते                       |      | बचतै       |
| 6        | 29, 31 |             | लेने                       |      | लेनेँ      |
| 7        | 6      |             | लेने                       |      | लेनेँ      |
| 8        | 3      |             | लेने                       |      | लेनेँ      |
| 9        | 5      |             | सौ                         |      | सौँ        |
|          | 21     |             | माटी                       |      | माँटी      |
|          | 30     |             | ब्राह्मनीक                 |      | ब्राह्मनिक |
| 10       | 14     |             | बहीन                       |      | बहिन       |
|          | 15     |             | बोले                       |      | बोलै       |
|          | 20     |             | गेल                        |      | गेलि       |
|          | 21     |             | अपना                       |      | अप्पन      |
|          | 23     |             | सुनाए                      |      | सुताए      |
|          | 27     |             | कुरी                       |      | कूरी       |
|          | 29     |             | तहीना                      |      | तहिना      |
|          | 30     |             | कै                         |      | कैँ        |
| 11       | 1      |             | खहारने                     |      | खेहारनेँ   |
| 13       | 10     | from bottom | Read, 'bank of the Kamlá'. |      |            |
| 20 Márs. | I, 1   | for         | गळिआ                       | read | गळिआ       |
|          | „ I, 2 |             | अंगन माँ                   |      | अंगनमाँ    |
|          | „ I, 2 |             | अगुरीआ                     |      | अंगुरीआ    |

*Fam. Song.* The song is generally printed correctly from the manuscript, but most of the following corrections are rendered necessary for the sake of metre :

| Verse | read | पच्छ, बखान          | Verse | read | बाँक       |
|-------|------|---------------------|-------|------|------------|
| 6     |      | शूँड़ मूँड़         | 25    |      | बडू        |
| 7     |      | चित्त मित्त         | 28    |      | अन्स       |
| 9     |      | होइ and not होइन्हि | 31    |      | ऊँट        |
| 11    |      | बेपच्छ पच्छ         | 47    |      | बन्सक      |
| 12    |      | एको न               | 48    |      | गुजर       |
| 13    |      | रच्छा               | 53    |      | संगे       |
| 17    |      | खतमासु not खेत मासु | 56    |      | बैठे       |
| 21    |      | डरेँ                | 57    |      | संग जात एह |
| 22    |      | गेल                 | 71    |      | पैँचा      |



Many of the lines in the Famine Song are hopelessly beyond regular scansion.

*Translation of Famine Song.*

*Verse 4*, substitute for second half, 'upon such of the seed as did germinate, blessed Aślekhá rained.'

*Verse 17* omit 'a field of,' and for 'even flesh,' read '*khetmás* (*Phaseolus radiatus*)'.

18 for 'a field of faner,' read '*janer*'.

43 footnote, read ठेहो.

Page 35 last footnote for देखिन read देखिनु.

36, ll. 10 and 13 read Darśana.

*Bidyápati, Text.*

I The original copy of this song was very corrupt. A better copy has since been obtained. Read as follows :—

line 2 तितल बसन तन लागू। मुनिऊँक मन समस्त भय जागू ॥

3 read अन्हारे for अन्हारे.

4 निज for नीज.

5 सन्सै for संसे.

IV 2 आब.

V 1 मेँ.

*Title of 2nd chapter, READ २ FOR १.*

VI 4 कै बेरि.

XV 4 read सोहागिनि for सोह गिनि.

5 देलि.

6 पिबय.

XVI 1 देखलि.

XVII 5 for मंगैअछि read मगइछि.

XX 1 read पएरहिँ.

XXIII 3 & 7 कैँ for कै.

12 उचीती for ऊलासे.

XXVI 2 जैतहिँ for जैतँहि.

XXVII 4 भाँपि देल.

XXX 4 घर for घन.

6 भनहिँ for भनडिँ.

XXXI 1 मोरि.

3 कठ.

XXXV 3 चकोर for चकवा.

XXXVI 4 तैअओ for तइओ.

XXXIX 5 अबशेखे for अवशेखे.

6 दंशे.

XL 4 दंशे.

7 तँओ for तँओ.





*Title of 7th chapter : READ ७ FOR ६.*

|       |   |              |
|-------|---|--------------|
| XLII  | 3 | read गुनहिँ. |
| XLIII | 4 | एहनि.        |
|       | 6 | ओतहि.        |
| XLIV  | 5 | साध for साथ. |
| XLV   | 1 | से for सँ.   |
|       | 2 | बडत.         |
|       | 4 | अनुतापक.     |

*Title of 8th chapter : READ ८ FOR ७.*

|        |   |                                                                                                                      |
|--------|---|----------------------------------------------------------------------------------------------------------------------|
| XLVIII | 1 | read पिरौति.                                                                                                         |
|        | 4 | केओ is almost certainly incorrect for सिकिओ (cf. XLVII, 4). केओ which always has both syllables short will not scan. |
| LIII   | 1 | read गेआने for ज्ञान.                                                                                                |
| LVIII  | 4 | आनक दुख केँ आन.                                                                                                      |
| LXI    | 5 | नब.                                                                                                                  |
| LXIII  | 7 | नबो, नबी, पराने.                                                                                                     |
| LXV    | 4 | परुख.                                                                                                                |
| LXVI   | 1 | गैला for गेलाह.                                                                                                      |
|        | 2 | परतीति, भेला.                                                                                                        |
|        | 5 | २ for ३.                                                                                                             |
| LXVII  | 5 | होए is required for हो, by metre.                                                                                    |
| LXIX   | 1 | This line will not scan. The insertion of हस after लता would complete the metre, but has no authority.               |
|        | 4 | read पड for अड.                                                                                                      |
|        | 8 | ऊठि.                                                                                                                 |
| LXX    | 5 | भिंगुर.                                                                                                              |
| LXXII  | 5 | सन्सय.                                                                                                               |
| LXXIII | 3 | हमरि.                                                                                                                |
| LXXIV  | 4 | निशासे.                                                                                                              |
| LXXV   | 1 | परवस.                                                                                                                |
|        | 4 | सेटाबिअ.                                                                                                             |
|        | 8 | This line barely scans.                                                                                              |

*Title of 9th chapter : READ ९ FOR ८.*

|        |   |           |
|--------|---|-----------|
| LXXVII | 2 | read चीर. |
|        | 3 | चिर.      |

*Title of 10th chapter : READ १० FOR ९.*

|       |   |                                                                                                    |
|-------|---|----------------------------------------------------------------------------------------------------|
| LXXIX |   | The metre of this song is hopeless : it may (by a little forcing) be classed as a <i>Thumarí</i> . |
|       | 4 | read केँ.                                                                                          |



|        |   |                      |
|--------|---|----------------------|
| LXXX   | 3 | धनिक बिओगे, संसार.   |
| LXXXI  | 4 | केकर <i>for</i> ककर. |
|        | 8 | सहे <i>for</i> सहय.  |
| LXXXII | 1 | देखि लगइहि.          |
|        | 6 | चढ़ाबयि.             |

*Translation.*

|                |       |                                                                                                                                                                                                                                                                                                                                                             |
|----------------|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>Song</i> 14 | 9     | <i>read</i> 'and she hath stretched her brows like a bow.'                                                                                                                                                                                                                                                                                                  |
| 16             |       | <i>footnote</i> 27, <i>read</i> Yaśodá ; 29, Sítá.                                                                                                                                                                                                                                                                                                          |
| 22             | 4     | <i>footnote</i>   , <i>read</i> नहिं.                                                                                                                                                                                                                                                                                                                       |
| 23             | 2     | <i>read</i> Murári.                                                                                                                                                                                                                                                                                                                                         |
| 28             | 5     | <i>omit marks of quotation, and read</i> 'she' <i>for</i> 'I,' and 'her,' <i>for</i> 'my.'                                                                                                                                                                                                                                                                  |
| 38             | 4 & 5 | <i>read</i> shoreless <i>for</i> fathomless.                                                                                                                                                                                                                                                                                                                |
| 39             | 6     | The translation is that of the paṇḍits, and was the best I could get. I have since found that कोहकोहाएल means 'very angry,' and that the whole line may be translated 'the bees rushed forth very angrily, and stung my lips': compare other words of the same form दनदनाएल, घनघनाएल, चलचलाएल, &c.<br><i>Title of 7th chapter : read</i> VII <i>for</i> VI. |
| XLIII          | 10    | <i>read</i> rejoice <i>for</i> feast.<br><i>Title of 8th chapter : read</i> VIII <i>for</i> VII.                                                                                                                                                                                                                                                            |
| LXIX           | 8     | <i>read</i> rejoice <i>for</i> feast.                                                                                                                                                                                                                                                                                                                       |
| LXXIII         | 1     | <i>read</i> second half, 'thou laidst the life of thy soul before it.'<br><i>Title of 9th chapter : read</i> IX <i>for</i> VIII.<br><i>Title of 10th chapter : read</i> X <i>for</i> IX.                                                                                                                                                                    |

*Harkhnáth, Text.*

|                |    |                                    |
|----------------|----|------------------------------------|
| II 10 & III 10 | 10 | <i>read</i> मन दय <i>for</i> मनदय. |
| V              | 2  | देखइति.                            |
|                | 6  | विशेषे.                            |
| VI             | 6  | खंजन <i>for</i> *जन.               |
| XI             | 11 | मन दय <i>for</i> मनदय.             |
| XII            | 7  | सन्सय.                             |
| XIII 6 & XIV 6 | 6  | मन दय.                             |

*Vocabulary.*

In the vocabulary, verbal roots ending in आ, which form the Past Part. in ओल, are given with a final व ; thus, उठाव, *Past Part.* उठाओल ; but अघा, *Past Part.* अघाएल, see gram. § 167 add.

Art. अगताएव *read* अगताएव.

अघाव *read* अघा, *v. u*, to be satiated, disgusted.



- Art. अचरा *add* 'अचरा is generally used as an oblique form of अँचर'.  
 अभेला *read* अभेला.  
 अहि *omit* 'used only in this form,' and *add*, 'see ही.'  
 आ *read* आवत *for* अवत.  
 आड *should be* आड़ि.  
 उपट, *add* 'to rise'.  
 ओभराव *read* ओभरा.  
 औंघाव *read* औंघा.  
 कनहा *read* मँ *for* म.  
 करिका *read* करिका, and not कारका.  
 काढावना *read* काढा बनाव.  
 किछिओ, *add* 'or किछुओ'.  
 कोह and कोहा (2), *omit* these articles and substitute 'कोहकोहाएल  
*adj.* very angry,' see *erratum* to *trans.* of *Vid.* XXXIX, 6.  
 गंगा *read* LXXVIII.  
 गराएब, *read* गरासब.  
 गराव *read* गरास *instead of* गराव.  
 चित *read* पड़ *instead of* पड़ब.  
 जन *add* 'जना is usually used in a plural sense'.  
 जौरि *read* एँठन.  
 ठाँठ *read* 'the throat', *instead of* 'the bill of a bird.'  
 दड़िमौ *read* आमिल.  
 दिअ (2) *read* दिआ *instead of* दिअ.  
 बँश *read* बंस, वंस.  
 बढ़ *read* बड़, not वढ़.  
 भाखा *read* भाखा, not भ खा.  
 मेँ *for* 'cf. हमरि LXIII, 3' *read* 'cf. हमरि LXXIII 3.'
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